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PREMIERE OF STRAUSS' INTERMEZZO CLIMAX OF DRESDEN'S STRAUSS FESTIVAL

Composer Signally Honored on Occasion of His Sixtieth Birthday—Despite Skeptics, Work Leaves Strong Impression

Dresden, November 7.—Dresden was about the last of the large German cities to do honor to Strauss on the occasion of his sixtieth birthday. But Dresden had a reason. It had up its sleeve, so to speak, that most coveted of all things for a German opera house, a Strauss première, the première of the first Strauss opera to be completed since the war, one which the composer has held back for years. First Vienna was to be the favored place of its baptism, then Salzburg (as a homage to Mozart). But time changes all things, and time has brought Strauss back to his favorite place for the launching of his works, the Dresden opera. The Intermezzo première was designed to be an affair of international significance, and one that would reinstate the Dresden opera as an institution of international rank.

Unfortunately the beginning of the Dresden celebrations—consisting of a series of performances of the older Strauss operas, an orchestral concert and a chamber music evening in the former Royal palace—was disturbed by events beyond the control of the Dresden celebrants. On the very first day of the festival Strauss was forced to withdraw as head of the Vienna Opera. Whatever one may think of this "cause célèbre," it was certainly a rare bit of crudity on the part of the Viennese authorities to provide all this excitement for the composer on the eve of his première. Strauss was actually under the greatest emotional strain for days and the reaction of this upon his collaborators was evident.

The première was expected by every one interested with all the more excitement. If Strauss, as sexagenarian, is about to retire from his executive activity in order to devote himself again wholly to creative work, it is of real importance whether this latest work of his is able to inspire hope for the future. After the decisive success of Intermezzo the question may without a doubt be answered in the affirmative.

AN OPERATIC SLICE OF THE COMPOSER'S LIFE

But there was another reason why this Intermezzo aroused a very particular interest. For it is an "intermezzo" from Strauss' own life—an episode that contains considerable spice and is not altogether pleasant for some of the parties concerned.

The heroine of the opera is no other than the composer's own wife. This heroine says in the first scene "My husband has been especially told to forbid his biographer to mention me." It has been left to the autobiographer, then, to mention her himself. It is no secret that Madame Pauline (she is called Christine in the opera) is not exactly the favorite of the master's friends and acquaintances. She is the subject of hundreds of anecdotes which in more or less humorous form illustrate the straightforward, rather uncouth candor of this uncompromising Hausfrau. Perhaps it was the intention of Strauss to take this opportunity of showing his wife to the world in a rather more pleasant light, so that people might view her for once with his own eyes—with the eyes of love.

Why he should have that desire is made clear by the work itself, for it shows how this wife, despite her outward gruffness and numerous idiosyncrasies, is most tenderly attached to her artist-husband. And the first result of the appearance of Intermezzo will probably be that the aforesaid injunction to Strauss's biographers, never to mention her, will no longer be complied with! For if already the Sinfonia Domestica focussed public interest on the domestic life of Strauss, Intermezzo, which treats a tragic-comic incident of that domesticity, will do it all the more.

A SPICY TALE

It happened almost twenty years ago. There was a heavy domestic battle when Madame Pauline one day intercepted a billet doux addressed to her husband. Strauss protested his innocence, but only after days, during which wild confusion reigned in the Strauss home, were the facts in the case established. The real addressee of the letter, the object of a young woman's affections, was another conductor (a man, it is said, as well known in America as here). The young lady in question had been led to believe that this gentleman's name was Strauss. After three days "Stroh" admitted the error, and peace was at last restored.

Out of this material Strauss, appearing for the first time as his own librettist, has constructed a series of scenes, some of which, it must be admitted, are in the nature of mere photographic snaps without much literary value. However, by the manner in which Strauss dresses them musically, they have an excellent presentation and together make up a total picture of gracious charm.

Strauss himself appears in this "bourgeois comedy with symphonic interludes," as he calls it, under the name of Court Kapellmeister Robert Storch, his wife as Christine, and the then eight-year-old son of Strauss under his real name, Franz. The villain of the piece has been left nameless and is identified simply as "Kapellmeister," and a similar titled anonymity surrounds Strauss' old friend and Skat partner, Commercial Councillor Leven.

But aside from its biographical interest an unusual significance attaches to this latest work of Strauss, for in it he essays for the first time an entirely new musical style. He himself has expatiated upon this at length in a preface of the score, published by Fürstner of Berlin. Briefly put, he aims at a style of writing which makes a conversational musical play feasible. Those familiar with Strauss' earlier works know that the attainment of such a style is an old longing with him. He came nearest to it in the first act

of the Rosenkavalier, in the light parlano of the conversation between Ochs and the Feldmarschallin. In Intermezzo Strauss has gone beyond this in constantly mixing his parlano with actual rhythmical speech. This style, in lightness and mobility, is quite equal to the old Italian recitative, but has the advantage of greater musical expressiveness. It gives the composer the opportunity, at any moment, when the emotional content requires it, or when there is a sudden chance for lyric expression, to intersperse a full-fledged melodic curve. Intermezzo, then, may really be classified as a conversational drama of modern cut.

Musical cohesion is supplied to this score by the orchestra, in the treatment of which once again Strauss exhibits all his superior mastery. Where is the composer today who can draw a situation, a thought, or only a word with

Toti Dal Monte a Hit in Recital

(By special wire to the MUSICAL COURIER.)

Detroit, November 25.—Toti Dal Monte gave her first American recital here last evening before an audience of 4,000 people. She was accorded that sort of ovation that only follows a most unusual performance. (Signed) J. S.

at the Metropolitan Opera House, Artur Bodanzky conducting. Stage director is Von Wymetal, and the dances have been arranged by Ottokar Bartik. The scenery has been painted by Joseph Novak from designs by Hans Puehringer, who also designed the costumes. The cast will be as follows: Grandmother Buryja, Kathleen Howard; Luca Kleinen, Martin Oehman; Stewa Buryja, Rudolph Laubenthal; The Widow Buryja, Margaret Matzenauer; Jenifa, her adopted daughter, Maria Jeritza; Mill Foreman, Gustav Schutzenendorf; The Village Judge, James Wolfe; his wife, Laura Robertson; Karolka, her daughter, Ellen, Dalessy; A Maid Servant, Grace Anthony; Barena, servant in the mill, Charlotte Ryan, and The Aunt, Marie Mattfeld.

New N. F. M. C. Prizes and Scholarships

The National Federation of Music Clubs, a powerful organization numbering upwards of 2,000 music clubs with a combined membership of 200,000, at its board of directors' annual session in Pittsburgh this week voted an honorary membership to Mrs. Alvan T. Fuller of Boston, wife of the Governor-elect of Massachusetts. The National Federation of Music Clubs points out the unique fact that Mrs. Fuller is the first musician of note in America to enjoy the distinction of being lady of an executive mansion.

The Past Presidents Assembly of the N. F. M. C. was originated and organized by Mrs. William Arms Fisher as a result of taking a survey of the music clubs a year ago, when she discovered a force of past executives running into the thousands which were practically non-functioning. Her idea was to gather them together in an alumnae association to give honor and recognition to their services and also to harness their strength and renew their waning interests to the causes espoused by the N. F. M. C. Already the project is justified. As a result of it the contests for young artists are lifted out of a pinched condition and placed upon a firm basis, enlisting the interests of some of our finest women to donate a fund of \$2,000, and the cooperation of our nationally reputed schools.

Through the offices of the newly formed auxiliary branch, the Past Presidents Assembly of the N. F. M. C.'s cash prizes of \$500 each have been secured by the national chairman, Mrs. William Arms Fisher, including cash prizes or a year scholarship in the New England Conservatory of Music, Institute of Musical Art of New York and the Curtis Institute of Philadelphia. These advantages have been made possible by a gift from the Sigma Alpha Iota National Sorority, Hazel B. Richey, national president, which has manifested a rare cooperative generosity unequalled by any other national organization. The remainder of the \$2,000 cash fund has been donated in blocks of \$150 each by generous patrons of the Federation, among them Mrs. A. J. Ochsner of Chicago, past national president; Mrs. F. A. Seiberling, past national president; Mrs. Christine Miller Clemson of Pittsburgh, Mrs. George O. Rockwood of Indianapolis; Mrs. George Hail, national board member, Providence, R. I.; Mrs. O. C. Hamilton, national board member, Asheville, N. C.; Mrs. L. Gulesian, pianist and composer, of Brookline, Mass.; Francis Macmillan, violinist, of New York; Mrs. Frank Gates Allen, national board member, Pasadena, Cal.; and Mrs. William Arms Fisher of Boston.

The Past Presidents' Assembly plans to continue its good work in backing up National Federation projects and will at once start a campaign for a scholarship loan fund.

Grünfeld Memorial Tablet Unveiled in Vienna

Vienna, October 23.—A memorial tablet to Alfred Grünfeld, a favorite Vienna pianist who died last year, was unveiled at Baden near Vienna, on the front of the Hotel where Grünfeld had spent his summer vacations for several decades in succession. An orchestral concert devoted entirely to Grünfeld's compositions followed the ceremony. P. B.

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC, AMERICAN SECTION, SUBMITS MUSIC FOR PRAGUE AND VENICE FESTIVALS

The United States Section of the International Society for Contemporary Music, which is affiliated with the American Music Guild, the Society for the Publication of American Music and the League of Composers, makes public the fact that its Music Committee—Messrs. John Alden Carpenter, chairman; Richard Hammond, vice-chairman; Howard Hanson, Carlos Salzedo, E. Robert Schmitz, Frederick Jacobi, Lazare Saminsky and Emerson Whithorne—has chosen the following compositions for submission to the jury in Zurich from which the jury may select one or more to be played at the orchestral concerts to be held in Prague, May 15-19, 1925, and at the Chamber Music Festival to be held in Venice in the first half of September, 1925: Kubo Kahn (Griffes), Oriental Impressions (Eichheim), Piano Sonata (Griffes), Angles (Ruggles), Sextette (Luening), Daniel Jazz (Gruenberg), Introspection, Turbulence (Marion Bauer), Tantum Ergo, Da Mihi Domine, Calix Calicum (Engel), Jazz Sonata (Antheil), Piano Sonata (Ornstein).

SCHOENBERG'S LUCKY HAND WINDS UP VIENNA FESTIVAL

Remarkable Work Written Eleven Years Ago a Post-Wagnerian Attempt at the "Gesamtkunstwerk"—A Korngold and Other Novelties Heard

Vienna, October 26.—The production of Arnold Schönberg's hitherto unperformed *mimodrama*, *Die glückliche Hand*, marked the wind-up and the culmination point of the big four weeks' Municipal Music Festival. An official homage to Schönberg had ushered the festival in, and the production of one of his most important works closed it; the four weeks which stretched between the two events brought much discussion and controversy on the importance of Schönberg's personality and on his mission in modern music, prompted more or less also by the composer's fiftieth birthday.

Much rubbish was said and written about the man during the past four weeks, and many a serious writer sought to shed light on his rather enigmatic personality; one of the really intelligent and intelligible utterances on Schönberg, the man and artist, came from Dr. Paul Stefan, in his book on the composer, just published by a Vienna firm. Stefan seeks to follow the not always clear lines of Schönberg's evolution with the understanding and love to be expected in an old time companion-of-war; for Stefan was one of the handful of young people who, ten and more years ago, promoted those Schönberg concerts at Vienna which invariably ended with bodily attacks and found their postludes in the Vienna courts.

No such violence accompanied the world première of Schönberg's *Die glückliche Hand* at the Volksoper. The majority of the hearers, hardened by many years' experiences, sat stolidly and wondering through the twenty minutes filled with action and music, with allegories and symbols. And no one dared or wished to oppose when, at



FIRST PHOTO OF ARNOLD SCHONBERG AND HIS NEW WIFE

(central figures). The others in the picture are Frau Heller, the Vienna concert manager, and Anton von Webern, modernist composer and Schönberg's disciple and friend. (Photo by Paul Bechert.)

the end, thunderous applause called Schönberg before the curtain, and with him Dr. Stiedry, the conductor, and the actors, stage designer and stage manager. The initiated, to be sure, did not wonder at what some considered weird or cacophonous music; but they were surprised to find that this Schönberg work, written only eleven years ago (between 1909 and 1913) was so far from confusing or astonishing.

THE "GESAMTKUNSTWERK."

Only eleven years separate the Schönberg of *Die glückliche Hand* from the author of his quintet for wind instruments. These eleven years have wrought a change not only in Schönberg, but also in us, his hearers, and in the current artistic and musical principles. It is a pity to think that Schönberg had to wait eleven years to see his work produced; yet it is a lucky and instructive circumstance. The ways of genius are never more clear than when watched from the distance, and the past decade has given us this sense of distance to *Die glückliche Hand*. Observing the work in the mirror not of our era but as an image of its time, we find it represents a musical idiom which we have long since assimilated.

There is little doubt that the road which led to *Die glückliche Hand* took its start from Strauss' *Salomé*. (That too, seemed "wild" to us once!) It is the Straussian orchestra that Schönberg builds on in this work, and even the Straussian melodies, to a certain extent. But if Strauss, in *Salomé*, makes his orchestra the musical background for a

brilliant scenic picture, Schönberg is more ascetic, and more intellectual. He is not the showman that we have come to recognize in Strauss; his music is never theatrical or "brilliant" in the Straussian sense. Schönberg charges his music with a spiritual mission, and each bar of his score is the servant of the deep idea which governs his drama.

Die glückliche Hand, in its total aspects, represents a new type of operatic form. It is neither opera nor ballet nor indeed "music drama" in the Wagnerian sense, although its fundamental idea is doubtless the "Gesamtkunstwerk" which Wagner dreamed of: an inseparable unit of drama, music and dance—but enriched by another element whose possibilities were unknown to Wagner's technically less perfect theater: light, also by an ingenious employment of the chorus such as Wagner did not even fathom.

"A HERO'S LIFE"

A chorus opens and closes the work, a symbolical frame, so to speak, for the action of the drama. Through this device Schönberg achieves a "ternary form," an inner and outward symmetry of his work. The chorus in itself is symbolic, as it were. The curtain opens and discloses The Man, the hero of the drama, prone on the ground, with a fearful, fantastic animal sitting on his back, its teeth in his throat. Twelve ghastly lit green faces, six men and six women, raise their warning voices: they summon the man not to seek the world again but to confine himself to his spiritual deeds. The chorus disappears, and presently "the world," symbolized by a beautiful woman, enthralls the man again. We see his disappointment at her faithlessness as she betrays him—the spiritual man—for the sake of a well-dressed puppet; we see her scorning him, and again begging his forgiveness, which he all-too-readily grants. She kisses his hand—the "lucky hand"—which therefrom derives power to do superhumanly great things in life.

The Man's deeds are symbolized by his mastery of the elements as he stands erect amid a fearful tempest which "seems to come from within him"; we see him manufacturing wonderful jewels with one stroke of his "lucky hand," while uninspired workmen strive in vain to achieve the same work with painful toil. And we see The Man breaking down again, broken by his sensual desires (impersonated in the fearful animal which tormented him in his dreams) the very minute when The Woman approaches him again. As he breaks down and forgets his mission, the chorus suddenly reappears: "Must you suffer it again! Thou restless one! Thou poor one!"

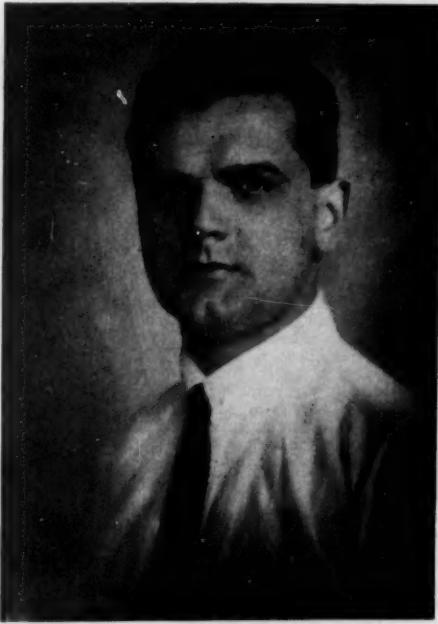
The meaning of it all, of course, is clear. It is the old conflict between Man's spiritual mission and his earthly desires; and the gap which separates the artist from the world. The artist's own better self is embodied in the warning voices of the mænads; they are the subconscious utterances of his own soul. Whether or not, as some claim, the drama is "autobiographical" matters little. The title, *Die glückliche Hand*—a typical Schönbergian irony—is, at any rate, misleading. I, for one, should like to call this drama *A Hero's Life*. And the name would be more properly applied to it than to Richard Strauss' brilliantly superficial orchestral piece which clings to the surface of the problem and exhausts merely its theatrical possibilities.

THE SCHÖNBERG LINE

For, when all is said on the more or less obvious symbolism of the Schönberg piece, there remains one undeniable fact: this work, which concentrates an enormous sum of action and meaning into the short space of twenty minutes, is immensely impressive and gripping. The drama, the first and, so far, the only one from Schönberg's pen (for *Die Jakobsleiter* is still incomplete, and *Erwartung* is based on a book by Marie Pappenheim), is surely not "original," nor even novel. And much is to be said against its faulty proportions, as the prologue and epilogue occupy almost more time than the action of the drama proper. What lends to this tremendously forceful and temperamental drama the unique character is its cast: The Man is a singing and acting part, while The Woman and The Gentleman are merely Pantomimic roles; and the aforesaid application of the lighting which is minutely prescribed by Schönberg at every moment of the piece, and which is an enormous atmospheric element of the work. But let us not overrate the importance of the drama, as Schönberg himself has seemed to do at one time: there is so much in the music that is beautiful and nothing that is not arresting from beginning to end, that all discussions of the plot may be waived. Who

worries about the "philosophies" of Wagner's Ring today, or about the masonic meaning of *The Magic Flute*?

The music, as I have said before, is not the Schönberg of today. If, in this world of "isms," it be necessary to find a descriptive term, we may say that it is nearly impressionistic in its atmosphere, and "pointillistic," as the painters term it, in its manner. There is an innumerable wealth of themes and little motives deftly distributed among the in-



ALFRED JERGER,

baritone from the Vienna Staatsoper, who sang and acted the immensely difficult principal role in the world première of Schönberg's *Die glückliche Hand* at Vienna. (Photo by Setzer, Vienna.)

struments. They match the action perfectly at every instant, and also the mood of each dramatic moment. But they are passing little phrases which come and go, and which never return. There is no thematic development and no motives, and the phrases are often not sufficiently contrasting to be distinguishable from each other.

But there is such athing as a characterization of the acting persons through orchestral colors. The Woman has several wonderfully graceful little phrases in the solo violins, and the more virile brass and percussions invariably accompany The Man. The orchestral idiom, richly chromatic, recalls the Strauss of *Salomé*, as I have said. But Schönberg avoids the Straussian technic of leading his motives up to tremendous climaxes, of writing distinctly detached melodic complexes. His music is Wagner's "eternal melody" to the last and most logical consequence. The masterpiece of technical ingenuity in this score is marked by the treatment of the chorus: a ghastly mixture of hissing, whispering voices in that mode of "Sprechgesang" which announced itself in the last portion of the *Gurrelieder* and which reached its most mature and masterly application in *Pierrot Lunaire*. Now and then a few sustained, sung notes arise from this chorus, but they die away, and give full sway again to the symphony of ghastly, ghostly voices whose harmonic structure is a masterpiece. This chorus is the connecting link, indeed, between the Schönberg of twenty years ago and that of today. It reveals the line which leads from *Gurrelieder* to *Pierrot Lunaire*.

KORNGOLD'S LATEST WORK HEARD

An orchestral concert composed exclusively of novelties is a rare occurrence here, and it takes a full-fledged music festival, with the ample financial means of the Community of Vienna behind it, to achieve such a feat. It was surely not an easy task on the part of the promoters to arrange the programs so as to hurt no one's feelings—and musicians are nowhere more sensitive than here, where the battle between the "radicals" and "conservatives" is, alas! waged in a more or less personal manner, privately and in the press. A music festival which gave such a broad space to Schönberg, Hauer and others of similarly revolutionary tendency, (Continued on page 41)

ALBERT COATES' TUMULTUOUS FAREWELL RECEPTION IN LONDON.

London, November 4.—Wild scenes of enthusiasm greeted Albert Coates during his farewell appearance, for this season, as Queen's Hall last night. Mr. Coates was in his element, as it was a Wagner program, performed by the London Symphony Orchestra, with Florence Austral and Tudor Davies as the singers. The broad flowing melodies were even more richer and fuller of color under his inspired direction, and the large audience was duly impressed, recalling conductor and singers innumerable times, and insisting on the orchestra standing up to take its own call on more than one occasion.

Mr. Coates leaves England on Sunday to conduct a six weeks' season of Russian opera at Barcelona (Spain), Sup-

all operas to be sung in Russian and many of the singers being those who sang under Mr. Coates during the time that he was operatic conductor in Petrograd. During the season this energetic conductor is to produce two operas which have not been produced before outside Russia itself, i. e., Rimsky-Korsakoff's *Tsar Saltan* and *Kashkey*, Boris Godounoff, Prince Igor and Kovanchina are all to be included in the season. Albert Coates sails for America on Christmas Day to continue his work at Rochester. G. C.

OLD DUTCH MUSIC CONCERT IN DENMARK.

Copenhagen, October 31.—The celebrated German professor of musical history, Max Teitert, as the guest of the Dansk Musikselskab, recently gave a lecture on the art of the Netherlands in pictures and tones. Sup-

FOREIGN NEWS IN BRIEF

ported by a series of splendid slides of old Dutch prints, he pointed out that the music of the sixteenth century was not, as generally supposed, exclusively *A Capella* singing, but that the choir has often been accompanied by instruments such as cornets, gambas, harps or organ. At the end, our excellent choir, the Danish Mensural Cantori, gave a great many musical illustrations of the music of the period, taken from works of Orlando di Lasso, Verdonck and Pevernage, among others. F. C.

CONDUCTOR LEGINSKA'S SUCCESS IN LONDON.

London, November 7.—Ethel Leginska had an enthusiastic, if not a vast, audi-

ence at her concert at Queen's Hall on Wednesday last, when she conducted the London Symphony Orchestra in a program ranging from Wagner to Leginska. Her readings were clear, rhythmic and decisive, making up in vigor what they lacked in depth. She is considered the best woman conductor who has appeared on the rostrum in this country. G. C.

AMERICAN PIANIST HAS DANISH SUCCESS.

Copenhagen, October 31.—The young American pianist, Jacques Jolas, recently made a good impression on the public of Copenhagen. In two well attended concerts he proved himself not only a

well founded technician with a beautifully modulated tone, but also, by his program as well as by his rendering of the masters of classicism, Bach, Beethoven, Mozart, Brahms, he appeared a strongly individual, sincere artist, who shuns all cheap virtuoso fame. After a concert tour to Berlin, Paris and London, he is now returning to his native country, America, but he is always sure of a welcome in Denmark.

F. C.

DETAILS OF AUGUSTEO SEASON.

Rome, October 31.—During the first part of the Santa Cecilia concert season, taking place from December 5 to January 9, the Busch quartet will play all the Beethoven quartets, while Marcella Lantay, Iturbi (pianists), and Szigeti (violinist) will also appear. Mignon Nevada will be heard in the second

appearing are: Padre Casimir, Sergio Failoni, Alfredo Motelli, Italians; foreigners Balling, Schnevoigt, Wolff of Berlin, and A. von Zemlinsky of Prague. Soloists, besides Busch, Kochansky, Szigeti (violinists) include: (pianists) Jose Iturbi and Godowsky (who will appear for the first time before a Roman public); Cassado and Bonucci (cellists), and Vera Janacopoulos (singer).

D. P.

SANTA CECILIA CONCERT SEASON.

Rome, October 31.—During the first part of the Santa Cecilia concert season, taking place from December 5 to January 9, the Busch quartet will play all the Beethoven quartets, while Marcella Lantay, Iturbi (pianists), and Szigeti (violinist) will also appear. Mignon Nevada will be heard in the second

(Continued on page 20)

BLACKPOOL FESTIVAL A STRONG EDUCATIVE FORCE

Young Lancashire Bass Wins the "Rose Bowl"—Schubert's *Doppelgänger* Called the World's Greatest Song—Eighty-seven Choirs Compete

By ALFRED KALISCH

Blackpool, England, October 18.—On the other side of the Atlantic probably only those whose homes are in Lancashire know what Blackpool is. For the Lancashire man it is a Mecca, and his eyes sparkle when it is named. This town of over ninety thousand inhabitants stands on the Lancashire coast where fifty years ago there were only mud flats. It now has the longest promenade in England (over four miles long and very broad), several theatres, an aquarium and a music hall, and more eating places and side shows than any town of the same size in Europe. It has a pleasure beach modeled on Coney Island, and every year somebody crosses to New York to seek inspiration at the fountain head. Its dancing halls were a household word even before the world went mad during the War.

In the summer season nearly five million workers from the North visit it and stay—to say nothing of trippers who sometimes number 200,000 in one day. They come with year's savings in their pockets, and when the money is spent they go home again. It is contrary to the laws of the Medes and Persians to bring any money back—it is a blot on the family escutcheon to do such a thing—and they do not care whether they spend it in a week or a month.

Blackpool is the last place in the world which one could imagine to be a musical centre, but the competition festival which takes place there every year in October is the largest and most important in the North of England and one of the biggest of the hundred and eighty odd which are held in the United Kingdom.

It began about thirty years ago, very humbly. This year there were over seventy competitions and nearly 8,000 competitors. On the last day alone eighty-seven choirs sang, numbering over three thousand members for six classes. There were nearly seven hundred solo singers and nearly five hundred competitors for the various piano prizes, and there were twenty-five adjudicators.

But it is not mere quantity for which it is remarkable, it is quality. Many singers now famous began by winning prizes at Blackpool.

THE ROSE BOWL CONTEST.

There are two features which distinguish it from other festivals. The most important is the contest for the Rose Bowl. The six singers—soprano, mezzo soprano, contralto, tenor, baritone, and bass—who have won the six principal prizes, compete against each other. There is always an audience which fills to overflowing the Winter Garden Pavilion, seating over three thousand people.

The audience is as interesting as the competition. From six till nearly eleven in the evening these North Country folk—the majority of them workers—sit and listen eagerly to the best kind of music, pencil in hand, taking notes as they go along, both of the competitors' work and of the adjudication. They are a most discriminating audience. Almost invariably the amount of applause given to each singer accurately foreshadows the judge's verdict. But the duty of deciding falls on one man, and sometimes it seems as if he is in as much danger to life and limb as a football referee.

The best idea of the musical value of the festival can be gained from a list of the songs sung this year in this competition:

Mezzo Sopranos:	
With Loving Caresses (Alessandro).....	Handel
Vergleichliches Ständchen	Brahms
La Fiance du Timbaler	Saint-Saëns
Tenors:	
Let Me But Rest Awhile in Quiet.....	Bach
Green Grow the Rushes, Oh!.....	Bax
The Sea	Borodini
(The three B's over again)	
Contralto:	
Auf dem Wasser zu Singen	Schubert
Mad Bass	Purcell
To the Soul	Stanford
Baritones:	
Mighty Lord and King All Glorious (Christmas Oratorio).....	Bach
The Fiddler of Dooney.....	Dunhill
Belshazzar	Schumann
Soprano:	
O King of Kings, Alleluia!.....	Handel
Phædra	M. Beasley
Lia's Aria (The Prodigal Son).....	Debussy
Basses:	
Now Heaven in Fullest Glory Shone (Creation).....	Haydn
Der Doppelgänger	Schubert
Monologue of Boris Godunov	Moussorgsky

THE WINNER.

These songs made up a program of very varied interest. It will be seen that each competitor's versatility was thoroughly tested. Of the six competitors, this year all have very good voices and brains, and three have magnificent voices. Plunket Greene was the adjudicator and had a hard task, which few envied him. It is a very delicate matter to decide between voice and brains—he plumped for brains and gave the prize to the baritone. Phillips of Bedford in Lancashire, who had, curiously enough, on the previous day won the third prize for basses, on which occasion Norman Allin, our best known operatic bass, had said we were sure to hear more of him. This time he defeated his conqueror, who was now placed second.

"THE GREATEST SONG IN THE WORLD."

Mr. Greene's adjudication was very interesting and his remarks on the relative importance of words and music were highly controversial, but very able. It will cause a good deal of discussion, or perhaps it is safer to say, would have caused it, had not a general election intervened. One of the most interesting moments was when he showed the basses how the beginning of *Der Doppelgänger* should be sung. He did it wonderfully, but one wonders how many people agreed with him when he said it is without doubt the greatest song in the world. It is dangerous for adjudicators to give examples, for there was one not long ago who forgot the first rule of adjudication which is, that the competitors do not require singing lessons to be given them on such an occasion, and that it is unwise to say things which contradict the teaching they have received. This young man said that if a certain note, on which a competitor had failed, had been produced in the right way, he would have been able to give us a nice long steady note like this,

and to illustrate he sang one—with a terrific vibrato that amounted almost to a trill. It was hard not to laugh.

To sum up, the concert was much more enjoyable and instructive than many a one in a famous concert hall. One wonders what becomes of all these talented prize winners. There was one a few years ago, a master baker in a small Lancashire town, who refused all offers to be trained for the profession. Perhaps he chose the better way. Perhaps he will be like Schlosser, who used to leave his bakehouse to become the most famous of Davids at Bayreuth.

AN EDUCATIVE FORCE.

The importance of such competitions can only be rightly gauged when we reflect that for months about seven hundred young people have been studying such music and singing it to their friends and relations, not always admiring, in season and out of season. It must have a good influence on public taste, for if all the eighteen songs were not masterpieces, none was unworthy.

The other distinguishing feature of the Blackpool Festival is the great choral competition on the final day. From each class three or four choirs who have competed during the day are chosen to sing in the evening, when the prizes are awarded. All the well-known choirs of the North compete and the excitement grows tremendous. Since the war choirs but still travel such distances as they used to before 1914, but still this year's radius extended from Northumberland to Derbyshire—over 200 miles. The Committee does give grants to choirs but it can't subvention them all.

This year's choral program was as follows: Ladies' Choirs, The Mermaid (Schumann); Mixed Voice Choirs, Never Weaken, Beaten Soul (Parry); Male Choirs (tenor leads), Address to the Déil (Bantock); Mixed Voice Chorus (principal), Motet for Double Chorus, Ye Holy Angels Bright (Stanford), all unaccompanied.

Here, too, the level reached was very high. The program of and by itself was not as interesting as that on the Rose Bowl night. With the exception of the Bantock chorus, which, however, is not much more than ingenious "stunting," the music was very serious—not always in the best sense. At the same time it may be of interest to American musicians to know the kind of music which the North of England affects.

Prizes for Ohio Musicians

Ohio musicians are offered an opportunity to compete for prizes in the second annual composition contest which is sponsored by the Ohio Federation of Music Clubs. Contestants must be residents of Ohio and American citizens, including naturalized citizens. \$200 in cash will be awarded in four prizes of \$50 each.

The compositions to be submitted are music for a violin

solo, a piano solo, an English song with piano accompaniment and an anthem to be written for a cappella choir of mixed voices.

The donors of the prizes are: Bertha Baur, director of the Cincinnati Conservatory of Music; John Finley Williamson, director of the Dayton Westminster Choir; Iva Honefanger, Marion, Ohio, and the Baldwin Piano Company, Cincinnati.

The manuscripts are to be sent in unsigned but must bear a private mark or number. A sealed envelope must be sent with the manuscript containing the composer's own name, address and private mark or number. No composition that has been previously published or publicly performed will be accepted. Only one manuscript for each prize shall be submitted and composer should retain a duplicate copy. Winners in the last year's contest are not permitted to compete this year. Mrs. Walter Crebs, 71 Oxford Avenue, Dayton, is the chairman of the contest and in that capacity, will receive all manuscripts. The contest closes March 1, 1925.

Stefi Geyer's Debut

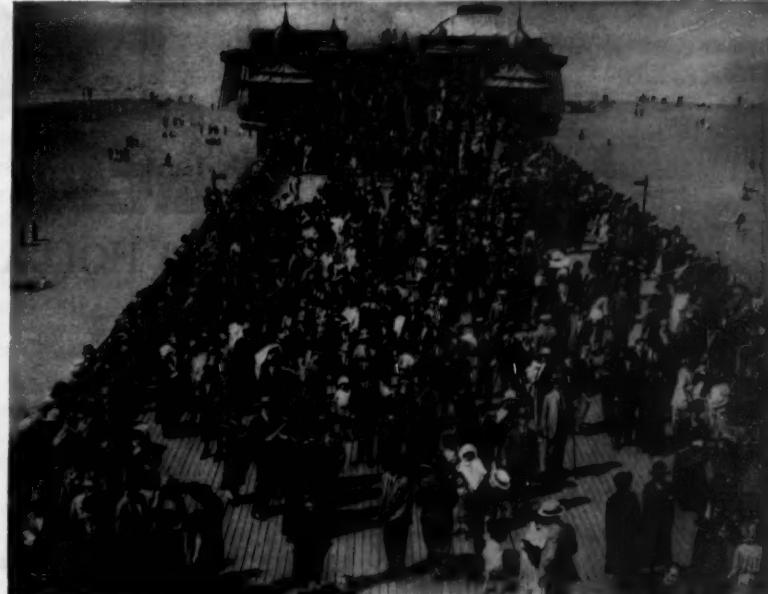
Reports from Minneapolis speak in unmistakable manner of the success of Stefi Geyer, who deeply impressed the critics of that great northwestern music centre. Both Dr. James W. Davis, of the Minneapolis Tribune, and Dr. Victor H. Nilsson, of the Journal, unreservedly give her great praise. Henry Verbrugghen, himself a violinist of standing, led the applause.

Miss Geyer, as an encore to Spohr's *Gesangszene*, played the finale of the Mendelssohn concerto. The audience at the end of this encore remained seated, applauding until the bewildered little lady played some Bach, unaccompanied, since she had not counted on having to play a second encore.

The Minneapolis triumph was repeated at St. Paul the next evening. Since then Rudolph Ganz has requested Manager Sam McMillan to engage Miss Geyer to repeat her rendering of the seldom heard Spohr concerto with the St. Louis Orchestra at its pair of concerts, November 28 and 29. The Baltimore Symphony Orchestra, under Dr. Stoube, accompanied her on November 16 in the playing of the Mendelssohn concerto. Her recital in Town Hall, New York, on November 18, was a decided success. She will be heard, also in recital, at the Chicago Playhouse, for which she was engaged by the late F. Wight Neumann, on November 30, when she will again give American music lovers a good opportunity to judge for themselves.

Concert Manager in Automobile Wreck

The wrecking crew who liberated Catherine A. Bamman, her sister, Norma, and their airdale dog, Pukkie, from under an overturned car on the Albany Post Road at Scarborough, said that the only reason they were not killed outright was because of the two horse shoes they carried under the seat of the car. These good luck tokens must have been uncommonly potent, for with the exception of the managerial doggie, who had a slight scratch from broken glass, no one was hurt.



THE BLACKPOOL COMPETITION FESTIVAL, LARGEST IN ENGLAND.

A typical Lancashire crowd on the pier at Blackpool, England, and the Grand Pavilion of the Winter Gardens, at Blackpool, where the principal competitions and concerts were held.



EMPLOYING A TECHNICAL TERMINOLOGY

By William A. C. Zerffi

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Not long ago it was suggested to the writer that in several of his more recent articles he had been guilty of employing a terminology which was of so technical a character as to be perhaps more intelligible to doctors than to singers or students of singing for whose perusal the articles were written. This criticism brings to the fore a question which is of the utmost importance to those who are interested in the progress of singing, namely, that of employing a terminology which shall be intelligible to the vocal profession at large, and not restricted in its use to a few of the initiated.

Technical terms have come into use as a means of rendering a subject more easily discussed and with greater definiteness than is possible without their employment. In every profession the custom of adopting certain words and limiting their meaning is to be observed and there seems to be no special reason why the subject of singing should be exempt from this practice. Unfortunately, however, the voice is produced by the operation of an instrument which is an integral part of the human body. As such, it has been analyzed, dissected, and classified in the same manner as the rest of the body, and in this process its various parts have been given names which are, "medical" in the sense that they are used almost exclusively by doctors, the layman having studiously avoided them. Now such a practice is excusable in the layman, but it must be remembered that in the discussion of the subject of singing the appeal is not made to the layman, but to the professional singer and to the student whose aim is that of becoming a professional. In such cases there hardly seems to be any valid reason why technical terms should not be employed and if these terms are unintelligible to the average singer, there exists no insurmountable barrier which could prevent the singer from becoming acquainted with their meaning. Is the vocal profession to be condemned to an everlasting continuance of the employment of "vocal baby talk" which speaks of the larynx as "the little voice box" and makes use of similar inanities? To label a tone as

"throaty" is permissible, but to mention by name the muscles which cause the tone to be throaty is barred as encroaching upon the rights of the doctor. As the matter stands, the discussion of singing is carried on in terms which can not be dignified by calling them technical, but which are nothing so much as a collection of individual fancies and fictions which have been arbitrarily labeled to suit their originator's pleasure. The writer has before him various articles from the pens of teachers of singing which may serve to illustrate his insistence that a definite terminology is essential in all arts or sciences as it would put an end to the legions of absurdities which are voiced and published in the name of singing. We find it stated that a well produced "head tone" will "call to mind" the toy balloon which we

buy for children," "the tone must be drawn from the nasal cavities down—like pulling down a blind," "balance of the vibrations clears the vocal passages and keeps them clean." These are merely a few of hundreds of statements which furnish evidence of the need for a radical change in the mode of expression which is current amongst singers.

It seems strange that singers will employ a variety of terms, the number of which is actually endless, and be content to add new ambiguities daily and yet shrink from the labor of learning a dozen or more words which have a strictly defined meaning and can not be "interpreted" according to the whim of the individual. This is a matter far more serious than generally believed and which is one of the greatest stumbling blocks in the path of the student.

Capitol Theater Celebrates Fifth Anniversary

When the Capitol Theater, probably the world's largest motion picture theater, opened its doors to the public five years ago, it represented the crystallization of the dream of a group of prominent men, the moving spirits of which were Messmore Kendall, president of the organization, and Edward Bowes, vice-president and managing director of the theater. The theater was the embodiment of architectural beauty; of luxury, comfort and good taste.

It was the force of a natural law which drew S. L. Rothafel to this temple as its high priest. From a little backroom show in a small mining town in Pennsylvania, through devious roads, he had evolved the idea of an entertainment worthy of just such an institution as the Capitol. It was logical that he should have been selected to guide its artistic destinies.

That the choice of the men who brought this institution into being and who have carefully watched over its growth was a wise one, is self-evident. Will Hays, the little father of the movies, has said that an industry which engages so much of the leisure moments of a country is "a king's business." In the five years of its existence, the Capitol has entertained upwards of 26,000,000 people. An institution which has so far reaching an influence is assuredly one of the outstanding factors in this "king's business."

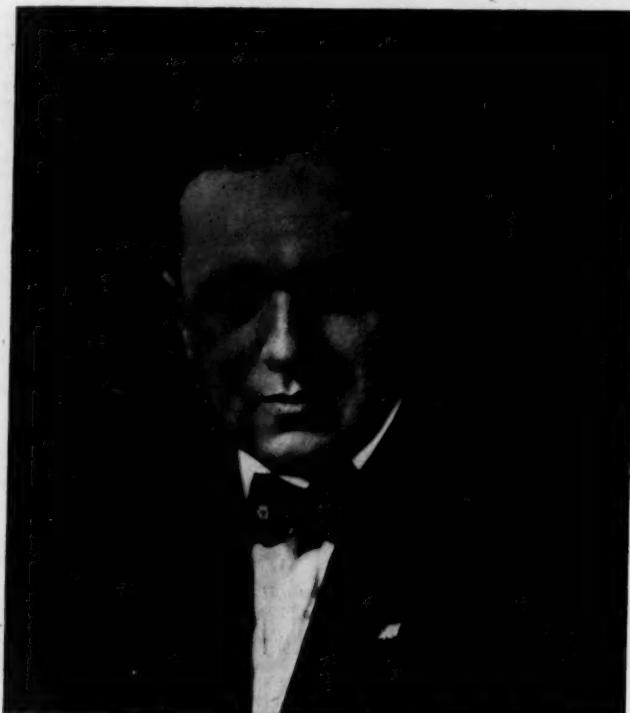
One of the reasons for the distinctive personality of the Capitol is the fact that it closely represents a repertory company. Rothafel has drawn to his side a group of young artists, whom he has discovered and developed to fit into the singular requirements of the motion picture entertainment.

Mme. Gambarelli, premiere danseuse; David Mendoza, conductor of the Capitol Grand Orchestra, and Dr. William Axt, in charge of composition, have been with Rothafel since the beginning of his direction. Doris Niles, solo dancer; Yasha Bunchuk, solo cellist; Betsy Ayres, soloist, are among the young artists who have been introduced at the Capitol.

Its unique contribution to the field of music has made the Capitol an important factor in the popularization of good music. Important symphonic compositions, offered for the first time in the motion picture theater, elaborate ballets, special arrangements of light and grand operas in pellet form, have brought thousands of music lovers into its fold. It has also made the Capitol the rendezvous of the discriminating artists in their own moments of relaxation. Prominent members of society; distinguished directors, composers, musicians, players of the screen and stage, find something to their own taste in the entertainment.

The Capitol is a great institution. From S. L. Rothafel, that dynamic force, down to the little pages who help

you over petty difficulties, one has the sense that here is one organization in thousands. Its fifth anniversary was marked by packed audiences for the entire week, and, as usual, a wonderful program was built around the feature film. Congratulations to this splendid organization and



S. L. ROTHAFEL.

best wishes for its continued artistic prosperity; and may it long be under the direction of such a supreme showman as S. L. Rothafel.

Marella Geon Asks a Question

What is a dance—an instrumental solo—a song? An expression of someone's feeling or thought, and the performers, the interpreters of that expression. In the song we have words with a musical setting to aid, enrich, strengthen the thought. And if the singer is the performer who interprets the words, what is the accompanist but the performer who aids, enriches, strengthens the interpretation of the singer?

To do this there are several requirements, the first being an intuitive feeling for accompanying, which is a gift from the gods and cannot be acquired. It encompasses, sensing the feeling of the soloist, the different caliber of accompaniment demanded by different voices and personalities, anticipating each nuance, shading, all the little details which sympathy can weld into a perfect blending of the main thought and the accompaniment.

Then, there is the ability to read at sight almost unreadable music, and at times to transpose it into another key. Also, one must have sufficient technic to play piano solos and go several points beyond to take care of the difficulties which would not be written in absolute piano music. There is much work to be done by an accompanist, but it is so well worth the work. What art isn't?

And now there remain sight-reading, technic and the feeling for accompanying, these three; but the greatest of these is the feeling for accompanying. If I play with the technic of men and of angels, and have no feeling, "I am become as sounding brass or a tinkling cymbal!"

Manchester Men's Club Concert

The Manchester, Conn., Herald, of October 28, says: "A treat was given music lovers last night in the High School Assembly Hall, when the finest concert presented to a local audience in years was rendered by the Men's Choral Club. The entire program was given under the direction of Archibald Sessions, who was also the accompanist. Fred Patton again triumphed. His singing always keeps his audience musically on its toes, and last night he seemed to excel himself. Robert Doellner, violinist, again proved himself a gifted artist. In the 'Ascension' sonata by Cecil Burleigh he displayed splendid technic, excellent interpretation, beautiful tone under absolute control. The Men's Choral Club made its debut with great success. The chorus is well balanced, and the tone excellent, along with splendid phrasing and intonation. Mr. Sessions deserves much credit for the degree of perfection shown in all his work. He has proven himself a master of the art of getting results. As an accompanist, his work is of very high class, and in the sonata with Mr. Doellner, he again displayed ability."

Cecil Arden's Splendid Tour

Cecil Arden, Metropolitan Opera contralto, is enjoying a splendid tour. Before she arrives in New York for the Opera, she will have filled twenty-five concert dates.

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Bremen: *Nationale Rundschau*: "She held her audience spellbound throughout the entire program."

Dresdner Nachrichten: "A young temperamental violinist with lofty musical qualities."

Amsterdam Handelsblad: "She has a sonorous, fervent tone which charms."

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GANGE**

NEW YORK: Mr. Gange's voice is of fine and vibrant metal and his mastery of phrasing, of breath control and of the difficulties of Bach's vocal style which in the second of the two airs include some long and terrifying "divisions," was perfectly established, and thereby enabled him to give a full and rich expression to their deeper significance.—Richard Aldrich, *Times*. (Pittsfield Festival)

SPRINGFIELD, MASS.: In particular they (the Scotch songs) gave a splendid chance to Fraser Gange, whose singing of the Bach arias yesterday evoked so much enthusiasm. Even so, he has had a chance here to show only a small part of his evidently exceptional powers; he should have a great career in this country, and his repertory of fine songs is enormous.—*Republican*.

If it were voted who made the greatest impression on the audience during the three days, we feel sure that vote would be for Gange. He radiates personality and he knows how to sing.—Willard M. Clark, *Union*. (Pittsfield Festival)

BALTIMORE: He is an unusually interesting interpreter of songs in that he brings to his work a high intelligence, a fine feeling for effect, and above all, a sort of virility that tends to vitalize everything he sings.—F. W. S., *Evening Sun*.

ALBANY, N. Y.: Come again, Fraser Gange, for as a concert singer you are simply great.—George Edgar Oliver, *Evening Journal*.

MONTREAL: He has more than a voice, he has artistic intelligence.—*Gazette*.

NORFOLK, VA.: It is a voice of great volume and dramatic power. This, coupled with a personality that exudes warmth and good cheer, gives Mr. Gange a decided advantage upon the stage. His audience did not appear able to get enough of it.—*Virginian-Pilot*.

BAR HARBOR, ME.: A fine singer, Gange, and he received a cordial welcome from a host of Bar Harbor people, won by his great art, the kindly charm of his presence, and the greatness of his musicianship.—*Times & Record*.

RICHMOND: He is, as all singers should be, but rarely are, instinctively dramatic and the delivery of his songs is colored by an intensity of feeling that is rare and beautiful.—*Ledger*.

PHILADELPHIA: The rich, mellow voice of Mr. Gange proved to be one of the most delightful ever heard at such an event.—*North American*.

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THE NEW HAVEN SYMPHONY OPENS THIRTY-FIRST SEASON

Conductor Smith Praised for Fine Program—Rigoletto Given
—Samuels Plays at Yale—N. Y. Philharmonic Awarded Rousing Reception—Connecticut Swedish Singers Render Program—Sousa Offers Two Performances

New Haven, Conn., November 6.—The outstanding feature of music in New Haven, as planned for the coming season, is a series of Italian operas by the Constanti Opera Company, under the general management of Nino Ruisi and local representative Frank Sposa; also the New Haven Symphony Orchestra's series of Sunday afternoon concerts, the first to be introduced in Connecticut owing to a recent law having been passed which gives that right.

The New Haven Symphony Orchestra opened its thirty-first season on October 26 before a large and enthusiastic audience. The program comprised Beethoven's symphony No. 4; Saint-Saëns' violoncello A minor concerto, with Jean Bedetti of the Boston Symphony Orchestra as soloist, and preludes to Parsifal and Die Meistersinger. It was an appealing program, splendidly executed. The reading of the Beethoven symphony was remarkably fine, Dean David Stanley, as conductor, bringing forth its essential beauties. Mr. Bedetti was gratifying in his rendition of the cello composition and was given able support by the orchestra and received a wonderful demonstration at the finish. He was recalled several times and one wished he might have responded with a solo.

The orchestra's rendering of the Parsifal prelude was finished and masterful, the brass choir being remarkably fine. Its personnel was entirely of home talent. Both orchestra and Dean Smith were obliged to bow their acknowledgments to an insistent, enthusiastic audience, which seemed loath to let them disband after the last number.

RIGOLETTO GIVEN

Rigoletto was given an excellent production on October 5 at the Palace Theater, which was crowded by the music loving Italians of this city who were hearty in the applause granted the singers and orchestra under the baton of G. Simeoni. Alfred Zagaroli essayed the title role. He was tremendously applauded after the Vendetta scene. The others in the cast were Rogelio Balbarich, who substituted for Fortunato De Angelis, as the Duke; Emily Day, Gilda; Anne Jago, Maddalena; Nino Ruisi, Sparafucile; B. Cigolani, Countess Ceprano; E. Marshal, Count Monterone, and Jean Spiro, Borsa.

Since this company is in the process of reorganization, following the return of its founder, Ruisi, from Europe, the performance was a treat and those instrumental in bringing the company here are to be congratulated upon the result.

There are to be four performances given here by this company.

Jean Spiro, who has many relatives in this city, was feted much during his short stay in town, while the entire cast

was given a dinner at the residence of Frank Sposa following the afternoon performance.

HAROLD SAMUELS AT YALE

Music at Yale formally opened with a Bach program, given by the English pianist, Harold Samuels, who appeared at Sprague Hall on the evening of October 1, thus opening the seventh season of the Arnold Sprague Memorial Chamber Concerts. The large audience seemed keenly alert to Mr. Samuels' interpretation of Bach and afforded him frequent and hearty applause. At the close he was recalled many times, responding with a Bach Bourree, originally written for strings.

Mrs. Frederick Shurtleff Coolidge is the generous donor who makes it possible for New Haven musicians to hear the best of artists in the finest of chamber music. She was present that evening with May Mukle, English cellist; Gertrude Watson and Ugo Ara, formerly of the Flonzaley Quartet, as her guests.

NEW YORK PHILHARMONIC HEARD.

On October 21 the first in the series of Woolsey Hall concerts, presented under the management of Rudolph Steinert, was given by the New York Philharmonic, with Willem Van Hoogstraten as conductor and Carol Robinson, pianist. The audience was large and keenly responsive to the splendid readings given Brahms' symphony No. 1, op. 68; Tchaikovsky's piano concerto No. 1, op. 23; Salomé's Dance and Till Eulenspiegel's Merry Pranks, by Strauss. Mr. Van Hoogstraten proved not only a conductor but a narrator, his every motion conveying a definite meaning to the audience. Miss Robinson was a revelation to every pianist and music lover in the hall. The delicacy, brilliance and sonority of tone, as well as her poise, were remarkable.

CONNECTICUT SWEDISH SINGERS ENJOYED.

The second annual concert of the Connecticut Swedish Singers was given in Sprague Hall on November 1, with Greta Torpadie, soprano, and Eric Demander, violinist, as soloist, Signe Nordin at the piano. The societies taking part were the Apollo Singing Society of New Haven, Northern Singing Society of Bridgeport, Hartford Glee Club, Arpi Sextet of New Britain, and Orpheus Drängar of Springfield, Mass. The work of the individual societies, as well as their concerted work, was excellent and displayed fine training, vocally and artistically. Composers represented were, in the main, Swedish, and displayed variety to a pleasing degree. Miss Torpadie is no stranger to New Haven, where her mother is beloved by many pupils. She was at her best in a group of Swedish songs which displayed the versatility of mood and finished technic for which she is known. She won her audience at once and was given hearty applause. Master Demander played with the poise and ease of an adult, although only fourteen years of age. Miss Nordin was very acceptable at the piano, her work being sympathetic and artistic.

SOUSA'S BAND.

The matinee and evening programs given by Sousa's Band in Woolsey Hall early in the fall brought out large audiences of children and adults whose enthusiasm was displayed by hearty applause. The soloists who appeared were Marjorie Moody, soprano; xylophone and saxophone solos by John Dolan; George Carey and Howard Gould, all prime favorites with New Haven and whose work is always finished and artistic.

NOTES.

On October 6, Marion Wickes Fowler, president of the St. Ambrose Music Club, tendered the usual president's reception to the club officers and members, at the Yale Faculty Club. After the reception, Berenice Nettleton, reader, with Miss Fowler at the piano, gave the opera,

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Frederick Gunster.
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"THE CRY OF THE WOMAN"

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Helen Chase writes:
Your songs are always singable.
I never fail to play them for my singers.

Madge Daniels writes:
I really believe in your return engagements were frequent throughout the song of "The Cry of the Woman." I shall always use it.

Bonnie Rabinoff writes:
The more I play the "Toccata" the better I like it. All violinists agreed with me.

Karl D. Stahl writes:
"Those Days Gone By" is one of those rare melodies which is easy to sing and which makes an instant appeal to both singer and listener.

Also "Toccata" for violin featured by leading violinists

Shanewis, in recital form, Miss Fowler having skillfully synchronized the music to the libretto.

Emily Roosevelt, of Stamford, Conn., gave a delightful song recital before the New Haven Women's Club in Center Church House on October 3, with Vivian Jerman at the piano. Her program comprised songs by Sibella, Handel, Wilson, Liszt, Reger, Strauss, Verdi and Hageman and displayed the charm of her voice and artistry to a marked degree, all of which was enhanced by the fine work of Miss Jerman.

Bruce Simonds, assistant professor of history of music in Yale Music School and a fine pianist, is being booked extensively in recitals for the coming season, many of these being return engagements.

New Haven is proud of the appointment of Wesley Wellington Sloane on the staff of the music department of the Oregon State University at Eugene. He is the son of Mr. and Mrs. Arthur J. Sloane, a graduate of Yale School of Music in 1922; has taught in music settlements of both Brooklyn and Greenwich Village, and has composed quite a little.

It is announced that Susan Hawley Davis, of New York and Bridgeport, vice-president of the Opera Players, Inc., has reopened her studio on Whitney avenue to a limited number of pupils. Mme. Davis is a prime favorite in New Haven and will be much in demand.

It is also announced that Mary Kimball, of Boston, has also opened her studio on Trumbull street where she is in much demand as a coach, having studied with Max Heinrich in Boston and Frank King Clark in Paris. Her artistry and musicianship, together with her fine knowledge of the technic of singing, makes for the best in coaching.

Helen Gauntlett Williams has resumed teaching at her studio on Orange street. Her work includes voice, piano, sight reading, accompanying and coaching.

Among the schools of music to resume are the New Haven School of Music, Enrico Battelli School, Jacinto Marcosano Studio and a new studio to be opened by Maestro Caselotti of New York and Bridgeport.

George Chadwick Stock has also opened his studio on Maple street for lessons in voice training and coaching.

Mabel Alice Deegan, violinist; Alfred Ashefield Finch, baritone; Ralph Eggleston Lindsey, pianist and accompanist, all pupils of the Yale School of Music, gave a delightful concert for the Sons of Veterans, Auxiliary No. 2, at the New Haven Lawn Club, before a large and enthusiastic audience. Following the concert a dance was held.

Jenny Lee, costume recitalist, gave her first song recital recently at the Howard Avenue Congregational Church, which was filled by her many admirers. She is booked for many of these recitals during the winter, most of them being out of town.

Marguerite Allis, contralto singer and teacher, has recently returned from Fontainebleau where she coached with the vocal teacher, Mauguire of Paris, who gave her a certificate authorizing her to teach his method. She is enrolling a large class and will doubtless meet with much success.

Mark Chestney, violinist and teacher of this city, has also spent the summer at the American Conservatory at Fontainebleau, having coached with Professor Remy of the National Conservatory of Music in Paris. He is a fine violinist himself and in much demand on programs.

The engagement has just been announced of Bertha Hartig Magid, daughter of Mr. and Mrs. A. J. Magid, to Arthur Troostwyk, son of Mrs. Isidore Troostwyk, prominent violinist of this city, who was an instructor at the Yale School of Music. Miss Magid is a graduate of the school. Mr. Troostwyk has a violin studio both in New Haven and in New York City.

A unique program was that given in costume by members of the St. Ambrose Music Club at Center Church House on October 22, when music of early American composers was featured. Those taking part were Grace Walker Nichols, contralto, with Antoinette Brett Farnham at the piano; Florence Morrison, pianist; Mrs. Wilfred Lockrow, soprano; Norma Lewis Delvey, violinist, and Minnie Mills Cooper, soprano. A duet, *Arrayed in Clouds*, by Kingsley, was sung by Marie Minier North and Caroline Hathaway Thompson. The program closed with *Pasquenade* by Gottschalk, played by Margaret Shepard. Introductory notes and the program had been arranged by Florence Morrison and Frances Stockwell, whose work reflected credit upon them. Frances Van Court Tapp presided at the piano.

G. S. B.

Marie Dimitry Sings for Mozart Choral

The Bitterness of Love (Dunn) and Spring (Grant) were the two solos by Marie Dimitry at the November 8 rehearsal of the Mozart Society of New York, Hotel Astor. So much did she please the 150 singers comprising the Choral that she had to add Grant-Schaefer's Cuckoo as encore. For these Mr. Spross played the accompaniments for which he is celebrated; Miss Dimitry will be pleased with her appearance before the club.

During an intermission, Mrs. McConnell, president, spoke of the Foreign Language Class, which is not included in the membership of the Mozart Club but is an advantage offered through personal invitation by Mrs. McConnell. The Mozart Choral, the Board of Governors, and the Junior Cabinet are eligible as members, others becoming such through invitation. The class, numbering over 100, met in the College Room, Hotel Astor, November 10, when a Berlin professor gave the first hour; it meets hereafter on Thursday afternoons. Mrs. McConnell is tireless in her work for her members; there seems no limit to her desire to provide intellectual and social enjoyment for them. There are rumors that she has other interesting novelties in store for them.

"Remember the Ninth of January"

No one whose youthful blood was ever curdled by the mysteries of Paris will fail to remember that breathtaking scene in Morning, where the Charcoal Man exhorts Rudolph to "Remember the thirteenth of January" with such telling effect. Now comes the ninth of January. On that date Ethel Leginska is going to do something at Carnegie Hall, but just what, the most diligent inquiry has failed to elicit, although perhaps in view of the late European activities of that remarkably versatile woman pianist-composer-conductor it would not be difficult to hazard a guess. But her managers, Haensel & Jones, are silent and can only be induced to say, "Remember the ninth of January."

GRAINGER

Surpasses All Past Triumphs

As Soloist with
San Francisco Orchestra

GRAINGER GIVEN Ovation for Salvos With Symphony

By CHARLES WOODMAN

Every seat, about 10,000, in Exposition Auditorium, was sold last night for the first of the municipal popular concerts by the Symphony Orchestra under the direction of Alfred Hertz, and the audience showed the deepest interest and appreciation of the entire program.

Percy Grainger, the Australian pianist-composer, was the soloist, scheduled to play only the Grieg Concerto, but in the end he gave almost enough encore numbers to make an entire concert.

His interpretation of the concerto was marked by splendid rhythmic phrasing, brilliant tone colors and the most delicate finger work as well as tremendous dynamic power. It was a treat to hear the concerto under the hand of a master of such varied accomplishments.

MUSICAL CAMEOS

Still I think his best work was done with such musical cameos as the Brahms "Cradle Song," Dett's "Juba Dance" and his own arrangements of the "Country Garden" and "County Derry," which were his extra numbers.—*The San Francisco Call and Post*, November 11, 1924.

Percy Grainger Appears With S. F. Symphony

Playing with the San Francisco symphony last night at Exposition auditorium, Percy Grainger delighted a large audience with the Grieg piano concerto in A minor, which he gave an interpretation at once strong and sympathetic.

Grainger's art is growing every year in strength and comprehension. His tone is richer, his reading more thoughtful and his fingering more brilliant than the last time this writer heard him. The combination of Grieg and Grainger is becoming hard to beat for sheer enjoyment, and last night's audience consequently insisted on an encore, which sounded from the back of the auditorium, to one surrounded by people trying to get out and in, a good deal like Schubert.

—*Illustrated Daily Herald*.

GRAINGER AS 9,000 JOIN APPLAUSE

By MOLLIE MERRICK

When some 9,000 people put their seal of approval upon an artist through the medium of prolonged and insistent applause, it becomes necessary to yield to their wishes in the way of encores.

So it was that Percy Grainger, Australian pianist-composer, met with a San Francisco success last night that almost equalled in fervor the demonstrations given Paderewski and De Pachmann last season.

GRIEG CONCERTO

The Grieg Concerto in A Minor was the vehicle which Grainger gave us last night together with the Symphony Orchestra. It became, in the artist's hands, a study in tone and a revelation in touch. Grainger listens to his music, and to his concentration we owe the tonal nuances that are now like the crack of a whip, now like the slipping of a pearl along a silken string. The almost spasmodic phrasing typical of Grieg in the allegro marcato was splendidly handled. And the theme in thirds in the first movement was a sort of rapid-fire sculpture that brought a gratifying salvo of applause.

Soloists with the symphony rarely give encores. Grainger played the "Lullaby and Good-night" by way of hint when appreciation became too insistent, but it was not until he had given some of the delightful rollicking things of his own composition and the "Air from County Derry" that the crowd reluctantly dispersed while lights were being dimmed. One feels that a Grainger concert would go well—that the artist had not half opened his bag of tricks last night.—*The Bulletin*, San Francisco, November 11, 1924.

Percy Grainger as Soloist Warmly Praised in Initial Event of Season

By RAY C. B. BROWN

Percy Grainger, who has played the Grieg concerto for us before, gave it a performance so vital in spirit, so electrical in sparkling dynamics and so poetically

rhapsodic that it seemed impossible that he had ever done it so well. When he plays in folk-style, and the Grieg concerto is essentially folk-music for all its personal idiom, there is a freshness in his tone as of a keen and tonic wind from snowy uplands. It starts one's blood in tingling course and invigorates the mind.

His technique was at its best, powerful in bravura flights, crisp in rhythms and instantly adaptable to the passages of tender beauty. He was recalled repeatedly, until he had played three solo numbers: The Brahms "Cradle Song," his own arrangement of a Morris dance and Nathaniel Dett's "Juba Dance."—*San Francisco Chronicle*, November 11, 1924.

AUDITORIUM THRONGED FOR SYMPHONY

Percy Grainger Appears as Soloist at Concert; Conducting of Hertz Is Fine as of Yore

By REDFERN MASON

There was a soloist, Percy Grainger. He played the Grieg Concerto, Grieg knew Grainger and approved of him. Indeed, he marveled that this young man from the Southern Hemisphere should play Norse music so much better than most Norwegians.

SUPERB PERFORMANCE

Grainger has played the Grieg Concerto here before, and it seems a pity that he did not give us something different. But it was a superb performance, full of that folk-songish snap which shocked the Leipsigers in Grieg's music. But today, the world has got beyond that kapellmeisterish attitude and knows today that great art must be racial.

The soloist did his work masterfully, and, when he had finished, the great audience would not disperse until he had played an encore. He played his own paraphrase of the Brahms Lullaby, likewise his own version of the English Country Dance. It was well to give that English music. It reminded Anglo-Saxons that they, too, have a great musical past. In Elizabethan days, England was perhaps the most musical nation in the world. But Puritanism and industrialism did their deadly work, and it is only today that the long delayed renaissance is being felt. In that renaissance Percy Grainger has played an important part.—*The San Francisco Examiner*, November 11, 1924.



PERCY GRAINGER WITH SAN FRANCISCO SYMPHONY

By IRVING PICHEL

Grainger, poetic in appearance, has in a thoroughly admirable sense of the word the gift of popularity. In addition he brings to the Grieg concerto a particular sympathy for its aggrandized folk quality. His own work lies close to just such enriching of simple, authentic music. In his playing of the concerto there was recognizable generally this reaching for the substance and the rhythm underneath. At one or two moments in the final movement, he could be seen to pull the orchestra to his tempo. Always, his playing was clear, poetic, and restrainedly vigorous.

It is a rare thing in San Francisco to hear an artist cheered, but Grainger was and he responded to it by playing four encores, Brahms' "Cradle Song," Dett's "Juba Dance," and his own arrangements of the Morris "Country Gardens," and of the Irish Tune from County Derry.—*San Francisco Daily News*, November 11, 1924.

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Australian Concert Tour Opens May, 1926

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DUO-ART ROLLS

Clemens A. Hutter a Successful Voice Pedagogue

Clemens A. Hutter has been engaged in voice culture in Chicago during the past fifteen years or more in the Kimball



CLEMENS A. HUTTER.

Building, and has sustained a well earned reputation for indefatigable effort in pursuit of his aims. It is said he has occupied a niche peculiarly his own and through this

has popularized himself to the extent of having to turn away pupils at times. His course of treatment of the voice under cultivation is largely his own, the result being wholesome, physically as well as vocally. He has to his credit the tuition of a number of very good voices, which are now before the public, and several splendid voices are to be found in his studios where he teaches every day in the week except Saturday, when he is engaged with a large class at his home studio, Elmhurst, Ill.

Mr. Hutter, a man of gentle mien, cultured and with high ambitions, possesses the knack of ingratiating himself with his pupils and yet still exercising the necessary discipline. Two of his artist-pupils, Thomas Moore, tenor, and Georgia Karlson, contralto, recently appeared in recital at Orchestra Hall, Chicago, after which the press paid fitting compliment both to teacher and pupils.

A feature of his curriculum is the monthly studio recital for advanced students, which have proven so popular that he is now expanding to larger halls.

Hageman to Direct New Orchestra

The Educational Alliance is organizing a large amateur symphony orchestra for advanced amateurs or semi-professionals. The first organization meeting was held on November 18.

Richard Hageman, well known conductor, formerly of the Metropolitan Opera Company, has undertaken the personal direction of this orchestra so that the highest possible artistic standards are assured from the outset.

Harold Land at Lotus Club

November 11, Armistice Day, Harold Land, baritone, and Ruth Breton, violinist, were heard in a delightful program before an audience that taxed the capacity of the large ballroom of the Hotel Astor. The program was full of variety and included old favorites, such as *Mandalay* (Speaks), *Leetle Bateese* (O'Hara), *Can It Be Love* (Vanderpool), and *Goin' Home* (Dvorak-Fisher).

Kindler to Play in Hampton, Va.

Contracts have been signed for an appearance in recital by Hans Kindler at Hampton, Va. The date is December 9 and will be filled in connection with one of Kindler's appearances in Washington on December 11, already announced.

FIFTH WOLFSOHN SUBSCRIPTION CONCERT

Carnegie Hall, New York

Tuesday Evening, December 9th, at 8:15 P. M.

The Cleveland Orchestra

NIKOLAI SOKOLOFF, Conductor

PROGRAM

Symphony No. 1, C Minor, Op. 68	Brahms
Overture to a Drama	Arthur Shepherd
First Time in New York	
La Queste de Dieu, from La Legende de St. Christophe	d'Indy
Roumanian Rhapsody, No. 1, Op. 11, A major	Enesco
BRUNSWICK RECORDS	STEINWAY PIANO

ADELLA PRENTISS HUGHES, Manager

Tickets Now on Sale at Carnegie Hall Box Office

Hilsberg in Recital December 14

That Ignace Hilsberg, Polish pianist, is an artist who appeals to the musical intelligentsia, was proven by the fact that he was selected by the Stadium Committee for an appearance with the New York Philharmonic Orchestra in the Lewisohn Stadium; but that in addition to this he is an



IGNACE HILSBERG.

artist with a very definite appeal to the general public, was proven by the fact that he was awarded the prize for being the best soloist to appear at the Stadium by the public acclaim of ten thousand music lovers who attended the concert on the night of his performance.

As has been generally announced, the first prize consisted of a New York recital to be presented to the winning artist by the Stadium Committee. And on Sunday afternoon, December 14, in Aeolian Hall, Mr. Hilsberg will be given the opportunity to prove his worthiness of the vote.

This will not be Mr. Hilsberg's first New York appearance. At his New York recital last year he won the admiration of an audience that came prepared to be unimpressed and left astounded at the tremendous ability of this young artist.

Sylvia Lent on Tour

Sylvia Lent, violinist, who opened her season with the New York State Symphony Orchestra on November 5, on which occasion she played the Bruch G minor concerto, and who appeared recently in the first of the series of concerts at the Hotel Plaza presented by Andres de Segura, will play later in the month with the Chicago Orchestra and a group of recital engagements in Milwaukee and five other Wisconsin points.

Kochanski to Play de Falla Work

The Suite Populaire Espagnole, by Manuel de Falla, which Paul Kochanski will introduce to American audiences this season, consists of six numbers based on six songs and arranged for violin and piano by Kochanski and the composer during the former's trip to Andalusia. Tzigane, rhapsodie de concert, by Maurice Ravel, will be another novelty on these programs.

November Dates for Lawson

Franceska Kaspar Lawson includes the following among her November concert engagements: November 15, Daleville College, Daleville, Va. (third time); 17, Marion, Va. (second time); 18 and 19, Johnson City, Tenn.; 24, Hinton, W. Va.

La Forge Pupil Engaged for Opera

Mathilda Flinn, artist-pupil of Frank La Forge, has joined the De Feo forces for a tour of Canada. Miss Flinn will be heard in *Aida* and *Il Trovatore*.

JOCELYN CLARKE

CONTRALTO

"Before a large gathering, Jocelyn Clarke, a clever young Toronto singer, gave a song recital last night at Forester's Hall. The program, which was a varied and exacting one, showed her lovely voice to perfection. Toronto, Canada.

"Miss Clarke is a true contralto of rich tone and firm technique. She understands what she is singing, and expresses everything she feels with an artistic sincerity as pleasing as it is unusual." "Musical Canada," Toronto, Canada.

"The Iolanthe of Miss Jocelyn Clarke was excellent. She has a beautiful contralto voice which she uses well. Her

singing of the recitative and ballad "He Loves" was an admirable piece of acting as well as fine vocalisation.

"Eve. Telegram," Toronto, Canada.

Bach's Christmas Oratorio Sung at Trinity College

"Miss Jocelyn Clarke, who sang the contralto solos, has a warm voice and rich style, peculiarly adapted to the demands made by Bach for the singing of Cantata Arias. The contralto voice was his favorite instrument for vocal writing and the Slumber Song, which Miss Clarke sang most beautifully, is certainly one of the greatest Arias he has left to this world." Toronto, Canada.

Management ANTONIA SAWYER, INC.

Aeolian Hall, New York



Photo by Morse, N. Y.



ON DISCOVER- ING CARUSO

By W. HENRI ZAY

PART IV

Caruso was always an interesting study, in almost any situation. I watched him one day, as I walked behind him down Bond Street, London. He had an Italian friend on either side, and they were all talking gaily. His speaking voice had a buoyant lift, which came from the same inner impulse which guided his singing tone. He had to stop at the curb, to allow the traffic to pass; when he started across the street, it was his chest that started first, as if an invisible cord, attached to his breast bone, were pulling him along; his feet moved afterward, as if he were on rollers. The action was significant to a thoughtful student of expression; the impulse centered in the chest starts everything, when nature is followed spontaneously.

But the voice was the great expression of the man at his best. What the poet pours forth in words, Caruso poured forth in sound, and we should value what arises from his soul, as coming out of the creative depths of his nature.

The poet gave him inspired words, if not at all times, at least enough times to stir his conscious creative imagination. He learned the value of words, their wonderful dynamic force when properly exploited; their godlike appeal, when proclaimed with freedom and conviction. Their electrifying effect when their dynamic thrill is fully exhausted by complete, instead of half pronunciation. How they live, how they inspire both singer and listener!

No wonder he arrived at the point where he thought that singing was simply pronunciation. "The Word in the Mouth!" He forgot what he had to do to discover that; most singers do. But at any rate, he never said a word against breath support, the thing which makes the "word in the mouth" style of singing, possible.

Breath control makes pronunciation possible, because it leaves the lips, tongue and jaw free to pronounce. Thinking on the word, also makes for throat unconsciousness. One should not think of the throat any more than one thinks of the stomach in connection with digestion. When you are compelled to think of the stomach, something is wrong. The same can be said, quite truthfully, about the throat. Sing through it, not in it, and the "through" should be sans sensation.

Keep all sensation out of the pharynx; it should be unconscious. Have your sensation in front of the uvula, not back of it. The face should be a-glow with the word. In this forward position, the tone can be linked up with the intelligence, and poured freely through the expressive features of the face; it will not get stuck somewhere in the neighborhood of the back of the jaw, with a resultant noise, that sounds stupid and brutal.

In a profession full of mediocrity, the skillful hummer will stand out as the exceptional singer. He will have in him the fluidic impulse that stirs and quickens; then the whole of the word can be sung. Sing the consonants as well as the vowels, that should be the thought; then with the tone on the breath, from the "word in the mouth," resonance can radiate in all directions; up in the mask, down in the chest, and all over the body in the glorified moments, if—you have a full breath support.

I had an uncommon chance to observe Caruso at Covent Garden from his first appearances, also at rehearsals and from the wings at performances, and I made every endeavor to take in everything possible, with all my senses, and with all my intuitive faculties alert. And I think I may claim, also, that they are trained to the business of making a correct diagnosis in a case of this kind, otherwise these notes would not be written.

I used to see Caruso lunching at Paganni's in London, where a long table was reserved for a party of about seven or eight Italians from the opera, Caruso and Scotti being the principal stars. It was easy to get a seat at a similar table next to it, which was done with the idea of being somewhat entertained by the Italian party, and Caruso in particular.

He was forever, sotto voce, bursting into song, bubbling over rather, with a soft-bell-like mellifluous hum. He liked singing operatic duets with himself, alternately, a high bit, then the answer in the low voice; little short bits, between courses; but the whole art of singing was in that lovely golden timbre. It floated freely in the mask of his face, wholly independent of, and singing away from the pharynx. It was all in front of the uvula, that is why his pronunciation was so good.

This singing would, of course, be under cover of the general clatter of this large restaurant, the conversation and the rattle of dishes, and would be heard only by those interested enough to listen for it. It was a singing lesson to any one who knew how to listen. I have heard Evan Williams do the same thing when playing golf, and Gigli when playing billiards. It is a way they communicate with the gods, when human intercourse palls; or (and this is important), it is a language which expresses something for which they have no words.

But only the elect know how to hum like that, to "tune in," like that. There is one man before the public, who can do it to perfection—the magician is Chaliapin. His beautiful singing pianissimo is marvelous; it is almost all pure hum. He has improved since just before the war, when he gave two seasons of opera in London, with a Russian company. Then he was pronounced the greatest artist who ever appeared on any stage, not excepting the great tragedian, Salvini.

And why should a man improve at his age? It's the magic hum, the hum which connects up with the godlike in him, and, from him, with the godlike in his audience.

What an overpowering performance the two combined could have given—Caruso and Chaliapin—their methods were the same. Chaliapin is also an apostle of the hum; he said so during an interview in London, when asked how he sang. It is the mask resonance linked up with the soul qualities centered around the heart.

When will it be recognized? Are those two men to pass and the profession learn nothing from them? These two men of genius to pass and leave the profession as ignorant

MUSICAL COURIER

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as it was before? Is it always to be an awestruck gazing and listening to gifted men, with nothing more than a half-hearted try to understand their methods? Even when they try to tell how they are singing, they receive only a half-hearted attention.

Is the singing profession so conceited that it can not or will not learn? Does each singer and teacher think that he has the right method? Is the individual afraid to acknowledge that he doesn't know it all? Afraid it will hurt his prestige? Is he more anxious to maintain his prestige than to learn something better? Is it honest?

These seem to me to be the important questions to be answered by the whole profession. At least, when a man is dead let us follow in the light of his example. A shining light to follow is the method of Caruso and Chaliapin. In each case the method is greater than the voice. Why will the singing profession not see it? Why?

In the next and final article will be given an exercise which is full of the hum which made Caruso unique among tenors—an exercise that was taken, one might say, right out of his mouth, and which ought to be helpful to serious students.

Second Concert in Brahms Cycle

The second concert in the cycle of Brahms chamber music will take place on Friday evening, November 28, at Aeolian Hall, New York. This series of eight concerts is an undertaking presented for the first time to an American public. It has been initiated by the Elshuco Trio in place of its

usual subscription course of exclusively trio concerts. In carrying out this scheme the trio will have the cooperation throughout of the Festival Quartet of South Mountain—an organization which plays, and can only play, by special permission of Mrs. Frederic S. Coolidge—and the additional assistance of four other artists. The personnel of the Elshuco Trio is William Kroll, Willem Willeke and Aurelio Giorni. That of the Festival Quartet is William Kroll, Karl Krauter, Hugo Kortschak and Willem Willeke. The other artists who will assist in various ensembles are Nicholas Moldavan and Emmeran Stoerber, both members of the Lenox String Quartet, Gustav Langenus, clarinet player, and Mr. Sansome, horn player.

Philadelphia Choral Art Society Concerts

The Choral Art Society of Philadelphia was organized in the fall of 1921, the object of the founders being to accomplish something in the field of choral music immeasurably above anything heretofore attained in Philadelphia. The active membership was limited to sixty paid voices and confined to professional singers of well known ability and experience. December 10 the society will sing for the Manufacturers' Club and December 22 for the Union League Club, Philadelphia. The annual concert will be given in the Academy of Music, Philadelphia, on April 2, 1925.

Rubinstein at Metropolitan

Erma Rubinstein will be heard on January 4 as soloist at the Metropolitan Opera Sunday evening concert.

The Washington Heights Musical Club

JANE R. CATHCART, Founder President

AEOLIAN HALL

December 2, 1924, at 8:30 o'clock

CONCERT

by

MICHAEL ANSELMO, Violinist
REGINA KAHL, Dramatic Soprano
VIRGINIA RUGGIERO, Pianist

EVALYN CRAWFORD at the piano

PROGRAMME

I
1. Rondo Capriccioso, op. 14 Mendelssohn
2. May Night Palmgren
3. Valse, "A la Bien Aimee" Schutt
Virginia Ruggiero

II
1. Notte Ottorino Respighi
2. Nabbie Ottorino Respighi
3. Poesie persiane Francesco Santaliquido
4. "Ninna nanna" Mario Castelnuovo-Tedesco
5. Bozetti lirici Giulia Reci

a. Canta il viandante nella notte
b. Notte di neve
c. Calma di mare
d. Canto di mare
Regina Kahl

III
1. Nocturne E flat Chopin-Sarasate
2. Spanish Dance Granadon-Kreisler
3. Tarantelle Wieniawski
Michael Anselmo

IV
1. Nocturne F sharp major Chopin
2. Waltz C sharp minor Chopin
3. Scherzo B flat minor Chopin
Virginia Ruggiero

V
1. Honeysuckle Elizabeth Hurson David
2. Hesperus Alma Goatley
3. A Benediction Alma Goatley
4. Dawn Song Elliott Griffis
5. Heartsease John Powell
6. Resurrection David Guion
7. Song of the Open Frank LaForge
8. The Poet Sings Winter Watts
Regina Kahl

Mr. Anselmo and Miss Ruggiero Use Steinway Piano
Miss Kahl Uses Mason & Hamlin Piano

Tickets, Parquet \$1.50 and \$2.00

Boxes, \$15.00

War tax 10 per cent extra

On sale at Box Office

Balcony 50c., 75c. and \$1.00

DETROIT SYMPHONY PRESENTS
EDITH MASON AS SOLOIST

Palmer Christian and Louise Homer Stires Heard at Successive Sunday Concerts—First Young People's Concert Given—Farnam Heard—Gigli Recital Enjoyed—Notes

Detroit, Mich., November 10.—On the evening of October 30, the first of the second pair of subscription concerts by the Detroit Symphony Orchestra was given at Orchestra Hall, Ossip Gabrilowitsch conducting. The program opened with Beethoven's overture to *Egmont*, op. 34. Cesar Franck's symphony in D minor followed. It was evident that the orchestra had regained its excellent standard of last season. Smoothness of tone, delicate pianissimos, clarity of theme and thrilling climaxes marked these numbers and the audience responded enthusiastically, recalling Mr. Gabrilowitsch several times at the close of the symphony.

Edith Mason, assisting artist, opened the second part of the program with the entrance song of *Butterfly* from *Madame Butterfly*. She sang with artistic interpretation and was recalled many times. Her aria was followed with the only other orchestral number, Stravinsky's suite from *L'Oiseau de Feu*. Margaret Mannebach was at the piano for this selection which was admirably rendered and enthusiastically received. The program closed with Mme. Mason's singing *Depuis le Jour*, from *Louise*, and for an encore *Un bel Di*, from *Madame Butterfly*.

The same program was repeated Friday evening.

SUNDAY CONCERTS BEGUN

On the afternoon of October 26, the regular series of popular concerts, given by the Detroit Symphony Orchestra, began in Orchestra Hall, with Victor Kolar, conductor. The program consisted of overture, *The Bronze Horse*, Auber; ballet suite, *Le Petits Riens*, Mozart; suite No. 1 from *Carmen*, Bizet; musical pictures from *Tsar Sultan*, Rimsky-Korsakoff; waltz, *The Village Swallows*, Strauss; two Icelandic melodies, Svendson; and humorous variations on a German folk song, Ochs. There was no soloist.

On the afternoon of November 2, Palmer Christian, organist, was the soloist. He layed toccata in C, Bach; Benediction, Karg-Elert, and Sportive Fauns, D'Antalfy, in his usual satisfying manner. The program opened with the prelude to *The Mastersingers*, Wagner; and closed with the Saint-Saëns third symphony in C minor for organ, piano and orchestra. Victor Kolar conducted.

The afternoon of November 9 brought Louise Homer Stires as soloist, her beautiful lyric voice and charming personality having already made her many friends here. Her second group consisting of Haydn's *With Verdure Clad*; Thomas' *Knowp'st Thou the Land*, from *Mignon*, and Sullivan's *Lost Chord*, was especially felicitous. The orchestral feature of the program was Tchaikovsky's fascinating ballet suite, *The Sleeping Beauty*, which it is hoped will soon be heard again. Sibelius' *The Homecoming of Lemmenkainen* was heard for the first time, while the familiar *Afternoon of a Faun*, by Debussy, completed the program. Mr. Kolar conducted with his usual skill.

YOUNG PEOPLE'S CONCERT GIVEN

The first of the series of five concerts to be given for young people by the Detroit Symphony Orchestra was presented at Orchestra Hall on the morning of November 8. Edith M. Rhetts offered the explanatory talk in a clear comprehensive manner. The program was of compositions based on folk songs showing how composers develop them orchestrally. It consisted of Academic overture, Brahms; two Icelandic melodies, Svendson; Slovakian Rhapsody, Kolar, and Marche Slav, Tchaikowsky.

LYNNWOOD FARNAM IN RECITAL

Lynnwood Farnam, organist, gave a recital at Orchestra Hall recently. He proved a technician of ability, a master of rhythm and phrasing, with a complete understanding of the resources of his instrument.

GIGLI IN RECITAL

On the evening of November 2, the well known tenor, Beniamino Gigli, gave a recital at Orchestral Hall, attracting a large audience and inciting much admiration for his de-lightful voice and splendid program.

NOTES

The Tuesday Musicals opened its series of concerts at the Women's City Club, the morning of November 4. Those participating were the Detroit Trio, consisting of Ada Gordon, Thelma Newell and Janet Fraser; Gisella Feldman, pianist; Mrs. Lee M. Terrill, contralto, and Mrs. Frank L. Sample, soprano. Mrs. Edwin S. Sherrill and Mrs. Samuel C. Mumford were the accompanists and Jane Holstein was chairman of the day.

John Cameron Stuart, pupil of Wager Swayne and well known piano teacher, died suddenly of heart disease on October 26.

A meeting of the Detroit district of the Michigan Federation of Music Clubs was held at the Women's City Club November 5, Mrs. Kessel of Pontiac presiding. Delegates were present from various clubs of the district and the Highland Park Musical Club. Routine business was carried on, reports from delegates presented and the president of the Michigan Federation, Mrs. Elmer J. Ottawa, gave an address in which she stressed the duty of the music clubs toward public school music.

Word has been received of the death of Edward T.

Remick, organist and composer, at Smithfield, Va. From 1884 to 1907, Mr. Remick was prominent in Detroit's musical circles and helped materially in making musical history in the city.

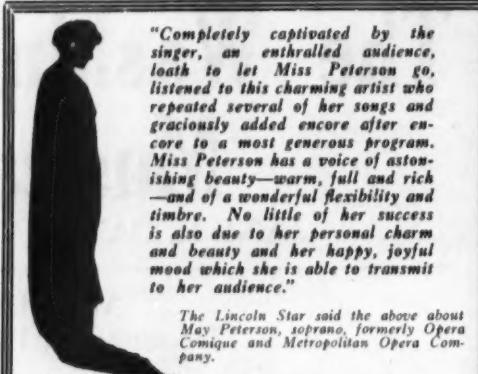
The violin department of the Ganopol Studios has organized a string orchestra.

The Musical Art Club held its second meeting at the Ganopol Studios, November 3. A paper on current events was given by Ethel Goldman, followed by the study of Gherkin's Fundamentals of Music. A program of modern French music closed the program which contained a group of songs by Mrs. Frank L. Sample with Mrs. Edwin S. Sherrill at the piano. J. M. S.

Verdi Club Musical Morning

In the vari-colored roof garden of the Waldorf-Astoria Hotel, a large audience gathered for the first musical morning of the Verdi Club, Florence Foster Jenkins, founder and president. At the outset she alluded to this as promising to be the most brilliant Verdi Club season; said that the Blue Bird Supper Dance of December 10 would be a splendid affair; introduced Emma A. Dambmann, a guest of honor, who, upon disbanding her own club, the Southland Singers, induced these members to join the Verdi (Mme. Dambmann was presented with beautiful opera glasses as prize winner for the largest addition to the membership) and called attention to the beautiful Southland Singers' banner which was displayed alongside that of the Verdi Club. Mme. Dambmann responded briefly and appropriately, amid much applause.

President Jenkins mentioned the personal decoration sent her by the Italian Red Cross, worn by her that morning for



"Completely captivated by the singer, an enthralled audience, loath to let Miss Peterson go, listened to this charming artist who repeated several of her songs and graciously added encore after encore to a most generous program. Miss Peterson has a voice of astonishing beauty—warm, full and rich—and of a wonderful flexibility and timbre. No little of her success is also due to her personal charm and beauty and her happy, joyful mood which she is able to transmit to her audience."

The Lincoln Star said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Aeolian Hall, New York

Mason & Hamlin Piano Used Aeolian-Vocalion Records

the first time. She introduced Mrs. Edwin Shield, Mme. Mauro-Cottone, Helen Varick Boswell and also read the letter sent by Commissioner Enright avert traffic risks and rules (his suggested resolutions promising cooperation were adopted by a rising vote). The entire audience also stood in silent memory of Mrs. Charles Elliott, recently deceased.

The New York Chamber Music Society, Carolyn Beebe, founder and pianist, provided the principal musical menu of the morning in a melodic and well performed Dvorak quartet, as well as smaller numbers by Saint-Saëns and Granger; beautifully performed, these were much applauded. Emily Day, coloratura soprano, excelled especially in the Polonaise from *Mignon*, and in a Spanish encore song by her accompanist, Jose D'Acugna, who was most efficient. Following the program, President Jenkins and officers held a reception on the stage.

Friday, December 5, at 2 p. m. in the Waldorf-Astoria Hotel, the Verdi Club will present a musical and dramatic afternoon, the following artists taking part: Therese Prochazka, soprano; Ernest Davis, tenor; Sascha Jacobsen, violinist; Dr. Mauro-Ottone, organist, with Mrs. Harrison Irvine as accompanist. St. Clair Bayfield will give his unique impersonation of the judge in the playlet, *Counsel's Opinion*.

Ednah Cook Smith Recommended

Following Ednah Cook Smith's recent appearance at Galen Hall in Wernersville, Pa., George Frank Spencer, who has charge of the music at that hostelry, paid tribute to the artist as follows:

It is a pleasure to recommend Ednah Cook Smith as a vocalist, well equipped both in her art and personality to please the public. Her initial appearance before a Galen Hall audience proved a most auspicious one. Her voice is a lovely one in all its registers and her art in its use is an evidence of painstaking cultivation. Add to this a pleasing personality and Miss Smith is well equipped for an unqualified success in her profession.

Trabilsee Studio Notes

Tofi Trabilsee, New York vocal teacher, has many promising new voices this season. Caslow Kleczinski, who is the possessor of a splendid tenor voice of unusual range, power and warmth, is numbered among a score of other good voices. Mr. Kleczinski is preparing himself for the

operatic stage and because of his ambitions in that field has refused Broadway engagements. Mr. Trabilsee predicts a successful career for his young pupil, who is not only gifted with a fine voice, but is also an accomplished musician.

Rita Hamsun, dramatic soprano, an artist-pupil of Trabilsee, sang at a banquet given by the Bruno Banqueting Association in honor of Dr. John Joseph Bruno, the founder of Navy Day. Miss Hamsun met with the usual welcome accorded her lovely voice and artistic interpretation. Among those who enjoyed hearing Miss Hamsun were Congressman La Guardia and Judge Siegel.

ATLANTA SYMPHONY GIVES FIRST CONCERT OF SEASON

Orchestra Is Increased in Size

Atlanta, Ga., November 10.—The Atlanta Symphony Orchestra gave its initial concert of the season on October 26, with Hugh Hodgson of Athens, as soloist, playing the G minor concerto for piano and orchestra by Saint-Saëns in a masterly manner. The occasion was auspicious from every standpoint. This is the second season of concerts by this organization and its founders feel confident of its successful continuance, owing to the demand of the music loving people of this community and the high standard set for its performances. The orchestra has been enlarged this year and the string section now numbers forty pieces, whereas last year there were only twenty-eight. The entire body now represents sixty-nine pieces.

The personnel of the orchestra is made up of players who are residents of Atlanta and who have had wide experience in various orchestras of the United States and Europe. Enrico Leide, the conductor, an Italian by birth, is a graduate of the Milan Conservatory and has had considerable experience as concert cellist, touring Italy, France, Germany, Switzerland and South America, as well as the United States and Canada. He is a conductor of vitality and personal magnetism which has made him so successful as conductor of this civic organization.

The officers and board of directors are among the most influential and public spirited residents of our city and any undertaking of theirs is an assured success. The officers of the Atlanta Symphony Orchestra are: Clark Howell, Sr., president; Harold Hirsch, treasurer; Mrs. George W. Walker, secretary; Mrs. E. M. Horine, membership chairman. The board of directors are: Clark Howell, Sr., St. Elmo Massengale, Harold Hirsch, William Candler, Harvey Phillips, J. B. Nevin, Julian Boehm, Mrs. E. M. Horine, Miss Nan Stephens, Mrs. George Walker, John Paschall. M. S. W.

Mannes School Orchestras Rehearsing

David Mannes and Sandor Harmati have resumed the rehearsals of the three string orchestras at the David Mannes Music School, the elementary, junior and senior groups, each of which has about thirty players. The elementary group is composed largely of children from five to ten years of age. Mr. Mannes directs the two younger groups and Mr. Harmati the senior body. Last year the senior orchestra performed Rosario Scalero's suite for string orchestra and string quartet under Mr. Harmati, with the assistance of a quartet of well known players; accompanied Bach's Christmas Oratorio when it was given by the Ensemble Singing Class and soloists under Giulio Silva, and, with wind and brass players added from the New York Symphony, took part in an operatic concert given under Mr. Silva's direction at which half a dozen ensemble and solo excerpts from *La Favorita*, *Lucia*, and *Il Trovatore* were performed. The elementary and junior groups played at several of the twenty students' recitals given during the season. Interesting plans are being made by the directors of the school for the orchestra players this year.

Anna Graham Harris Active

Anna Graham Harris, contralto, spent her vacation at the home of Miss Bogert, cousin of Walter Bogert, at Kennettport, Me. Since her return to New York, Miss Harris has been very active teaching, singing and conducting. She was soloist with the Amphon Glee Club of Bergen County, N. J., Alfred Boyce, conductor, on October 25. On November 12 she gave a song recital at Hackensack, N. J., assisted by Arcady Birkenholz, violinist, and accompanied by Walter Golde. On December 12 she is scheduled to give a song recital for the Studio Club of New York at the Hotel McAlpin.

Miss Harris is singing on all of her programs a Japanese lullaby (manuscript), by Glenn Hier, and *A Lad Went A-Wooing*, by Walter Golde. Miss Harris is now under the management of Walter Anderson.

New Works Presented by Yost and Whitmer

On November 17, Gaylord Yost, violinist, and T. Carl Whitmer, pianist, presented a program of ultra-modern music under the auspices of the Woman's City Club, in the Crystal Room of the William Penn Hotel, Pittsburgh. Sonatas by Ernest Bloch, Bela Bartok and Arthur Honegger were played for a curious and interested audience. Mr. Whitmer spoke of modern music in general and the music of these composers in particular. This is said to be the first performance of the Bartok and Honegger works in America.

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and other critics concur as follows:

He sang with an excellence of elegance and suavity.—*New York Sun*.

The youthful tenor essayed the role of the tragic lover in the presence of a crowded house and with results which were attested by the enthusiasm of the audience.

—*New York Post*.

The new Romeo had youth in his favor and he met intelligently the unaccustomed surroundings. He scored an ardent burst of applause after the balcony scene.

—*New York Times*.

In the evening another throng welcomed the latest American tenor.

—*New York Evening Telegram*.

The audience was immediately impressed by his beautiful, well-modulated voice, as well as the excellent style and warmth of his interpretation.

—*New York Staats-Zeitung*.

He has a beautiful lyric tenor voice. Last night he showed elegance and distinction and his French enunciation was impeccably correct.

—*New York Telegraph*.

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NEW YORK CONCERTS

NOVEMBER 16

New York Philharmonic: Stojowski, Soloist

The hub about which the Philharmonic Orchestra concert on Sunday afternoon, November 16, at Carnegie Hall, revolved, was the performance by Sigismond Stojowski of his own piano concerto, a work which he had never performed here before but which had once been played by his distinguished countryman, Ignace Paderewski. The concerto is in the customary three movements, played without pause. Mr. Stojowski cannot be accused of modernism. Not that he is old-fashioned by any means, but his muse lives, so to say, in the post-romantic, pre-Straussian period. He is always melodious and legitimately so, and full of ideals, too. It is an extremely agreeable and pleasant concerto to listen to, and, needless to say, it was played con amore by its composer. There is occasionally a passage in which Mr. Stojowski appears to have been thinking more of the fingers than of the heart. The scherzo is a brilliant and attractive bit of writing, and the final movement, a theme with variations, impressive in its musicianship and thoroughly effective. Willem van Hoogstraten directed his men capably in the orchestral part and there was a sold-out hall filled with an enthusiastic audience to hear it. Before the concerto came Leonore No. 3; after it, the Pathetique.

NOVEMBER 17

Thamar Karsavina

The Manhattan Opera House, the scene of many of Pavlova's triumphs, was well filled on Monday evening last

to witness a performance by another famous Russian dancer, Thamar Karsavina, who made such a successful appearance at Carnegie Hall on November 1 that a second recital was arranged. The appreciation of the audience was spontaneous and in evidence throughout the program, Karsavina's partner, Vladimiroff, and Gavrilov also coming in for no small share in the approval of the spectators. Of special interest was the first performance of a one-act pantomime, the story of which was composed by Karsavina herself. This was done by Karsavina and Vladimiroff and proved a delightful and charming tidbit in which histrionic ability was displayed by both artists. A very beautiful costume was worn by Karsavina in Tschaikowsky's *Oiseau de feu*; in fact, the costumes for the entire performance were excellent and in keeping with the dances interpreted. Of course there were several solo numbers for Karsavina, including Kreisler's *Liebesfreud*, a Russian dance especially well done, a waltz by Lanner programmed by request, and Percy Grainger's *Shepherd's Hey*, which was given a vigorous performance. In addition to dancing with skill, Karsavina has dramatic ability and personal beauty.

Leaps and turns appeared to be Vladimiroff's strong points, and well deserved was the applause which followed some of the difficult steps which he did with the greatest ease. Gavrilov created a distinct atmosphere for each of his numbers—a graceful etude by Chopin, Polichinelle by Rachmaninoff and a mazurka by Ketterer—and danced with a freedom and abandon which aroused the enthusiasm of the audience.

The music for the dancers was furnished by a symphony orchestra under the direction of Alexander Smallens, who appeared by courtesy of the Philadelphia Civic Opera Company.

Clara Clemens

The fourth program in the series of seven historical recitals showing the development of song was given by Clara Clemens at Town Hall, Monday afternoon. The composers represented on this program were Swedish, Norwegian and German. There was an interesting selection of songs by Sibelius, Lie, Sjøgren, Rangstrem, Sinding, Kjerulf and Grieg, and two entire groups by Brahms. Mme. Clemens' well known interpretative ability made all of these songs alive and interesting. Besides being a source of real pleasure, these recitals offer a valuable opportunity to students. Many young singers who think that merely a well trained voice is sufficient to start them on a career would gain from Mme. Clemens' recitals many ideas on the importance of the artistic delivery of songs. One feels the singer's entire submission to the mood of the song, her sincerity of feeling and her deep musical understanding. Undoubtedly these programs have entailed a tremendous amount of research work, but Mme. Clemens' efforts are being rewarded by the keen appreciation of those who come to hear her. Walter Golde's exquisite accompaniments matched the singer's art.

Herbert Dittler

Herbert Dittler gave a recital at Aeolian Hall on Monday evening, November 17. This violinist has been heard in the metropolis before and is a serious artist who abhors trivialities. His program, which was very interesting, opened with J. S. Bach's concerto in E major. In the performance of this Mr. Dittler reveals himself as a thorough musician. The second number was the sonata in C sharp minor, op. 21, for piano and violin, by Ernst von Dohnanyi, excellently played by Mr. and Mrs. Dittler. Part III was devoted to a group of shorter pieces comprising Reverie, Debussy; Waves

at Play (which had to be repeated), Grasse; Pastorale, Pascal; as well as Prelude and Allegro, Pugnani-Kreisler. The closing number was Saint-Saëns' Introduction and Ronde Capriccioso, which Mr. Dittler played brilliantly and with abandon. His beautiful, rich and mellow tone, impeccable intonation, and reliable technic were admired. In addition to the long and trying program he was obliged to give several encores.

Mary Elise Dittler offered excellent support in the Dohnanyi sonata, as well as in her artistic accompaniments of the various solo numbers. She was the recipient of several beautiful floral pieces following the performance of the Dohnanyi work.

The Dextra Male Chorus

A thoroughly interesting concert was that given by the Dextra Male Chorus at the Town Hall on the evening of November 17. This excellent body of colored singers is under the direction of William C. Elkins. Especially well received by the audience were the Negro Spirituals, which were interpreted as only an organization of this character could interpret them. The assisting artists were Edward Steele, pianist, and Abbie Mitchell, soprano.

Leff Pouishnoff

Of the making—and the playing—of new pianists there is truly no end. The latest one to appear in New York up to Tuesday of last week was Leff Pouishnoff, a Russian, who played at Aeolian Hall on Monday afternoon. Mr. Pouishnoff selected three exceedingly long numbers to begin with, the thirty-two variations of Beethoven, a long organ concerto in D minor by Wilhelm Friedmann Bach, and the interminable Liszt B minor sonata. These three alone took up the time which is allotted to an ordinary complete recital, but afterward he added a final group of three Schumann and three Chopin compositions, including the rarely heard Polonaise Fantasy and the difficult Islamey fantasy of Balakireff.

Mr. Pouishnoff is a pianist of decided attainments. He has a compelling, lingering, romantic touch for lyrical things and plenty of force—though not too much—for the empty thunders of Liszt. Technic is, of course, *sine qua non* in these days, and of that he also has plenty. There is variety of color and cleverly handled light and shade in his playing. He has, perhaps, a tendency to take romantic things a little more serious and romantic than one is accustomed to hear them, but he is decidedly a pianist worth listening to. The audience paid its most earnest tribute by remaining to the end of the long and heavy program, and there was plenty of applause.

NOVEMBER 18

Ernest Davis

Ernest Davis gave a song recital at Aeolian Hall on Tuesday evening, singing an interesting program. Beginning with two Handel songs, his second group contained songs of Schubert, Brahms and Grieg. The third group was made up of Shakespearean and Old English folk verses set to music by Roger Quilter. Duparc and Donaudy songs and La Forge's arrangement of *En Cuba* made up the fourth and last group. Mr. Davis has a voice of smooth, mellow quality, which he uses effectively. He manages to get the appropriate moods of his songs and to convey them successfully to his hearers. His clear diction is a delight, and he sings with admirable taste and refinement of style. Although particularly pleasing in sustained numbers, he was also capable of portraying more dramatic effects and songs requiring vigor and spirit. His audience showed keen enjoyment and applauded him heartily, calling for several encores. Walter Golde gave valuable assistance at the piano.

Stefi Geyer

A new violinist made her American debut on Tuesday afternoon, November 18, at the Town Hall. She was Stef Geyer, who hails from Hungary.

Miss Geyer was well worth hearing and justified the advance reports that had preceded her appearance. She is finely equipped technically, and has a large and agreeable tone. Her art is mature, although she is still very young. This, however, is due to her concert experience abroad. Her bowing is agile, and she has a certain dignity and repose of manner that is impressive, but one would have liked to see Miss Geyer a little less sober at times. No doubt nervousness was accountable for this.

She opened her program with the Mardine concerto in E minor, which she played with breadth of style, and this was followed by the Bach Introduction and Fugue in G minor for violin alone. Perhaps the next group gave most charm: Menuett, Pugnani-Kreisler; Larghetto, Gretry-Geyer; ballet music from Rosamunde, Schubert-Kreisler; Sicilienne et Rigaudon, Francoeur-Kreisler. At least the audience waxed most enthusiastic after each of these numbers, several of which revealed her delightful lighter style of playing. Other selections were: Caprices, Nos. 9 and 14, Paganini; Etude Caprice, Wieniawski, originally written for violin alone, with an accompaniment for piano added by Miss Geyer's accompanist, Walter Schulthess, who proved admirable. Hubay's *Hejre Kati* closed the program.

Philadelphia Orchestra

Leopold Stokowski at this concert featured as a novelty the three Nusch-Nuschi dances of Paul Hindemith, the leader of the young German vanguard. These dances, played without interruption, are an excerpt from one of Hindemith's three one-act operas, which shocked even the sensibilities of present-day Germany. This makes it a safe guess that they will never be heard in this country. The dances are bits of musical exoticism (Burma being their supposed habitat), shot through with German polyphony and dressed up in legitimate German, though sufficiently modern orchestration. Being written as stage dances they must be

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Los Angeles Evening Express, Oct. 22, 1924

CLAIRE DUX IN LOVELY PROGRAM

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San Diego Union, Oct. 25, 1924

CLAIRE DUX WINS PLAUDITS OF BIG CONCERT AUDIENCE

Opera Soprano Appears for Amphion Club in Program Displaying Her Versatility.

Tacoma News-Tribune, Oct. 13, 1924

MISS DUX HERE IN CONCERT

Sings Her Way Into Hearts of Tacomans in Opening Program of Artist Course

Salt Lake City, Telegram, Oct. 7, 1924
Claire Dux Charms Critical Audience

Los Angeles Examiner, Oct. 22, 1924

AUDIENCE WON BY CLAIRE DUX

Superb Voice and Artistry of Singer Is Enjoyed by Huge House at Philharmonic

Los Angeles Times, Oct. 22, 1924

CLAUDE DUX'S ART NOTABLE

Los Angeles Herald, Oct. 22, 1924

CLAUDE DUX IN MOZART SONG FLAWLESS

Appreciative Audience Hears Cultured Voice in Exceptional Program

Fresno Bee, Oct. 24, 1924

Beauty Of Claire Dux's Voice Thrills Audience

San Francisco Call & Post, Oct. 20, 1924 San Francisco Bulletin, Oct. 20, 1924

SINGING OF DUX ENTHRALLS HEARERS

San Francisco Chronicle, Oct. 20, 1924

Claire Dux's Recital Colorful and Well Executed

Deseret News, Oct. 7, 1924

Miss Claire Dux Charms Audience At Tabernacle

Fresno Republican, Oct. 24, 1924

Claire Dux In Opening Musical Club Night Creates Sensation

San Francisco Chronicle, Oct. 20, 1924

Aberdeen World, Oct. 10, 1924

CLAUDE DUX IN SONG THRILLS

An Enthusiastic Audience Hears Soprano in Concert at Curran

CLAUDE DUX WINS LOCAL APPROVAL

Schubert .Lyrics, Mozart Airs and Songs Please

San Francisco Examiner, Oct. 10, 1924

CLAUDE DUX AGAIN PROVES SELF ARTISTE

Spokane Chronicle, Oct. 14, 1924

MLLE. CLAIRE DUX IS SINGER DE LUXE

Noted Soprano Charms Music Lovers at Symphony Society Offering.

Sacramento Union, Nov. 7, 1924
CLAUDE DUX CONCERT AT SATURDAY CLUB GENUINE SENSATION

Des Moines Register, Nov. 12, 1924

'Glorious Voice' of Claire Dux Is Heard Here

San Francisco Bulletin, Nov. 4, 1924

CLAUDE DUX IS TRIUMPHANT IN CONCERT HERE

Tacoma Ledger, Oct. 13, 1924

GRAND CONCERT BY CLAUDE DUX

Noted Soprano Enthusiastically Received by Delighted Lovers of Music

San Diego Sun, Oct. 28, 1924

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MUSICAL COURIER

NOVEMBER 19

New York Oratorio Society

regarded as "applied" rather than "fine" art, and as such they are effective and thoroughly well made, rising to an exciting climax at the end. They are not, however, a fair sample of Hindemith's creative ability, which manifests itself in string quartets and other chamber music of real distinction and originality. Needless to say, the orchestra performed them with breath-taking virtuosity. It also gave a performance of Strauss's *Tod und Verklärung* which in the matter of tonal beauty, fineness of nuance and poetic expression left absolutely nothing to be desired. It did not overdo the emotional agony business either, and by dint of a splendid economy achieved a climax that satisfied the last cravings. Beethoven's Dionysian *Seventh* opened the program and left everyone in the audience in a state of open-mouthed wonder at the sheer perfection of Stokowski's rendering.

Geraldine Leo

Town Hall was the scene of a splendid recital on the evening of November 18 when Geraldine Leo, young and talented pupil of Ovide Musin, well known violin authority, gave a program that was noteworthy from a standpoint of artistry, tonal quality and vigorous expression. Tartini's familiar Devil's Trill sonata provided a suitable medium for the display of this young artist's fiery brilliance and delightful technical interpretation. Another number which met with the enthusiastic approval of the audience was the Vivaldi-Nachez Concerto a Moll, which she rendered with true appreciation and depth of feeling. Leonard's *Fantaisie Characteristique* was well treated as was also the varied group of smaller compositions with which she completed her program. Isiah Seligman provided accompaniments that added much to the evening's enjoyment and, all in all, Mr. Musin, who was present in person in the audience, had excellent reason to be proud of his gifted pupil.

Paulo and Camille Gruppe

Paulo Gruppe, cellist, and Camille Plasschaer Gruppe, violinist, gave a joint recital at Aeolian Hall on the afternoon of November 18. Mr. Gruppe, gifted and magnetic cellist, and highly intelligent musician as well, played a sonata by Beethoven, an Allegro by Haydn, a sonata by Galliard, and two pieces by Victor Herbert, who was likewise a cellist, though that fact is often forgotten owing to the glamour of his talents as a composer. Mr. Gruppe was assisted by Max Rabinowitch, and the two of them gave an intensely vigorous and deeply emotional afternoon of sonorous music, which only the cello among the solo strings can present. Mme. Gruppe played the *Havanaise* by Saint-Saëns, the Schubert-Wilhemj Ave Maria and a Spanish Dance by Sarasate, and gave the impression of ability of an unusual sort, with light, easy finger technic and flexibility of arm. The entire program presented by the Gruppe family was well balanced and appealing, and was greatly enjoyed. The only objection to such a joint recital is that one would like to hear more of each player. In this case either one of the two could have filled an afternoon with agreeable music and neither one played as much as the audience would evidently have liked.

On Wednesday evening, the Oratorio Society, under the direction of Albert Stoessel, gave the first performance in this city of Gustav Holst's *Hymn to Jesus*, though the first American performance took place in April last year at the Ann Arbor Festival under the composer's own direction.

It is an elaborate, though not long, work for a large force, two choruses, a semi-chorus, orchestra, piano and organ. The text is mainly selected from the Apocrypha. The work is divided into two parts, a prelude and a hymn. There is much beauty and dignity in portions of it, especially at the beginning of the hymn and in the antiphonal singing of the two plain chants which the composer introduces. The second part of the work is not so impressive. It seemed as if Holst was not so sure of himself there, of what he wished to say and how he wished to say it, though the repetition of the gorgeous Glory to Thee, Holy Spirit, from the first part at the end, was thoroughly effective. An interesting number was a short dance, a part of the ancient religious rites—in fact, probably a much larger part than the somewhat timid composer allotted to it in his scheme.

Just how well the work was performed one could not determine without a score in hand. Judging, however, by the performance of the Brahms Requiem, which occupied the other part of the program, it was not up to the highest standard. In the Brahms there was considerable raggedness in the rhythm and a rather frequent tendency to stray away from the pitch. However, the demands Holst makes upon his choristers are excessive (different voices sing only a half-tone apart at times) and, considering that, the effort was commendable. The soloists for the Requiem were Ethyl Hayden, who had a short role and sang it excellently, and Boris Saslawsky, whose work on the whole was thoroughly acceptable, despite considerable nervousness. The general impression of the whole evening was that Mr. Stoessel would have been glad to have had a rehearsal or two more of both works.

George Liebling

Town Hall held some representative listeners to hear George Liebling's piano matinee. He has been a concert player of note for many years in Europe and his reputation had preceded him here as a player of sound musical and technical attainments with a repertory of the best examples in representative piano literature.

Mr. Liebling's recital emphasized his right to rank with pianists who have something worth while to say in concert. His interpretations, far from cut and dried, follow out a line of independent thought, and are logical, clear cut, and delivered with deep sincerity and convincing authoritativeness. He gave Bach's A minor prelude and fugue a sharply chiseled reading, but his colorful tone and courageous use of ritardandos and other touches of sentiment, made the performance much more than a merely scholastic one.

In the big Schumann C major fantasia, the pianist again

November 27, 1924

appealed with the warm quality of his tone, and also through the free rein which he gave his imagination in setting forth the deeply romantic contents of the work. Its heroic moments were not neglected, however, and those episodes had splendid power and cumulative dramatic climax.

As a Chopin player, the newcomer (it was his American debut) shone in the barcarolle and the fourth (F minor) ballade. Here he mingled fire and finesse in highly artistic manner.

A pupil of Liszt, of course, the recitalist made a great deal of that master's B minor ballade, and George Liebling's own octave study scattered showers of brilliance. He was applauded roundly after every number, and the two encores that seemed to be best liked were Hark, Hark, the Lark, by Schubert-Liszt, and Liszt's second rhapsody.

Mischa Elman

Mischa Elman departed from his customary art as soloist on Wednesday evening and appeared as first violinist in a quartet recently organized by him in which the other participants were Edward Bachman, second violin; Nicolas Moldovan, viola, and Horace Britt, violoncello. The playing of the four members of the new chamber music organization was marked by co-ordination, sincerity and fine balance. While Mr. Elman kept within the bounds necessary to make the concert of equal importance to the four players, his beautiful and luscious tone was nevertheless outstanding. The large and representative audience applauded sincerely.

The program was made up of three quartets: Mozart's in B flat major; D minor (posthumous) by Schubert, and Haydn's, op. 64, No. 5.

Alexander Brailowsky

New pianists are many these days, and of the number quite a few perform commendably and some of them even excellently. It is a rare occurrence, however, when a music reviewer can take his pen in hand to announce the debut of a pianist worthy of being accorded a place among the towering figures of the keyboard world.

Such an event happened last week at Aeolian Hall when Alexander Brailowsky gave his piano recital there before a crowded audience which included several of the most notable pianists in New York at the time. It was the general opinion among the listeners long before the recital ended, that Brailowsky had won his way to the highest critical esteem and the warmest public recognition.

The Brailowsky victory had not been unexpected, for Europe acclaimed him first, and the *MUSICAL COURIER* has been telling of his triumphs abroad.

From the opening measures of Liszt's B minor sonata it was at once evident that a player of individuality and musical weight was handling the keyboard. As he proceeded, his performance revealed also transcendent technic, a wealth of tonal nuances, and rich imagination in building interpretative pictures. He made the lengthy and diffuse Liszt concata a thing of unflagging interest and that in itself constituted a prodigious feat.

A Chopin group of shorter works results in a veritable
(Continued on page 32)

In Every City a Unanimous Report

On the Artistry of

BIANCA SAROYA



Photo by M. Dobkin, N. Y.

Management: ANTHONY BAGAROZY
Aeolian Hall, New York

BOSTON

Bianca Saroya appeared for the first time this season. Her voice retains its rich beauty and her artistry is greater than in years past. There is a limpid and haunting quality in her voice, and her tones are clear and well produced. An actress of ability, Miss Saroya made her role, that of Madeline, a forceful, easily understood person. She is one of Gallo's greatest assets. —*Boston Telegram*, November 6, 1924.

Miss Saroya has an attractive voice and considerable skill in song. She sings with temperament. —*Boston Herald*, November 6, 1924.

Miss Saroya, as the romantic heroine, sang very effectively in *Andrea Chenier*. —*Boston Globe*, November 6, 1924.

NEW YORK

Bianca Saroya was the Donna Leonora, red of hair, tall of stature and vibrant of tone, and that she did not lose her hold on her listeners, is greatly to her credit. —*The New York Sun*, October 1, 1924.

It was almost too good a performance in a way. For Miss Saroya's *Aida* is an electric and decidedly convincing impersonation. Her dramatic ability remained undiminished and she acted the title role with emphatic success. —*New York World*, September 24, 1924.

“A Perfect Pianist”

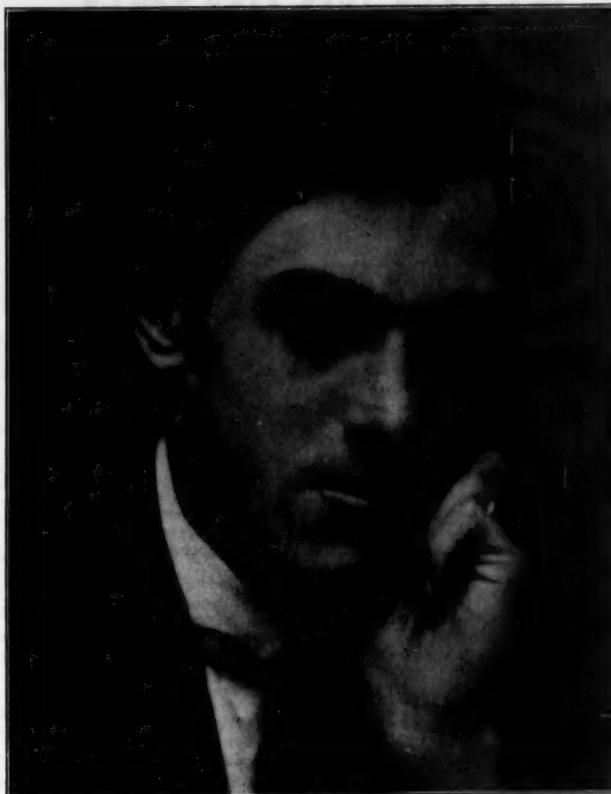
—F. H. Warren, in the *Evening World*, November 20, 1924.

BRAILOWSKY

Brilliancy is the hallmark of his playing—an expansive, coruscating brilliancy that never flags and that achieves at times heroic proportions. The young man's arms and fingers are tempered like a Damascus blade, and summon from the piano an immense, fulgurant tone, that glitters and flashes like frosty crystals. His sheer power and accuracy are astonishing; and in his phrasing there speaks convincingly the justness of his musical instincts.—H. F. Peyer in the *New York Telegram and Mail*, November 20, 1924.

Alexander Brailowsky might truthfully be called a perfect pianist. No other living artist of the keyboard could have played with more clearness or precision than he did last night.—Frank H. Warren in the *Evening World*, November 20, 1924.

He raised Chopin to his own true pedestal and drove every sickly and sentimental blight clinging to the great Pole to the four winds.—*The Sun*, November 20, 1924.



Alexander Brailowsky, a young Russian pianist, made his American debut at Aeolian Hall last night and we haven't much doubt that everyone in the audience has been talking about him today. For he startled and captivated this first audience of his by his playing, which brilliantly proclaimed itself to be of the first order. Mr. Brailowsky, in short, is a piano personality. Within the next few months you are going to be among the throng that will run down the aisles of Carnegie Hall (for he is destined to move uptown) and gather about the platform to listen to him play encores at the end of his programme.

We picked Mr. Brailowsky's recital from among the three concerts of the evening largely on the hunch of his photographs, for he looked as though he were somebody. Mr. Brailowsky somehow promised an adventure. Well, he provided it, so we have no regrets. Like the rest of his audience we were both startled and captivated by the brilliance and the charm of his gifts. This newcomer is a master of the craft.—Irving Weil in the *New York Evening Journal*, November 20, 1924.

Flattering reports which preceded him here from abroad were in no wise exaggerated. He is an artist completely equipped to do justice to the best requirements of modern piano playing. He has a lovely tone, an expert technique and an interpretative range that seems as much at home in poetical suggestion as in passionate expression.—Leonard Liebling in the *New York American*, November 20, 1924.

He has a gripping vitality.—*The New York Times*.

Has a brilliant, dextrous style which has seldom been surpassed in our concert halls. The program brought out to the full the gifts of a many sided and masterly performer.—*The World*.

He has fire and bravura, a brilliant and scintillant style, an acute sense of dramatic confrontations. All this spelt “temperament” and temperament Mr. Brailowsky has, beyond question.—Lawrence Gilman in the *New York Tribune*, November 20, 1924.

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MUSICAL COURIER READERS

"We Would Like to Know"

To the Musical Courier:

I am in receipt of a copy of the MUSICAL COURIER under date of October 9, which has been forwarded to me by John R. Oatman, attorney at law, 805 Porter Building, Portland, Ore., and my attention has been called to an article headed We Would Like to Know, on page 33 of the MUSICAL COURIER.

Relying now, will say that in the fall of 1913, in writing Oregon's high school course of study, I authorized, through the Department of Education, the granting of credits for music outside of schools. The plan did not work very satisfactorily for a year or two because of the inability of the principals in the different high schools throughout the State to pass, intelligently, upon the sufficiency of the preparation of the different music teachers for granting the credit. I then turned to the State Music Teachers' Association, which promised their co-operation, and, in 1915, we formulated the plan under which we have been working since that time.

If a teacher desires to receive credit for her pupils for music outside of school, she makes application to this department for a certificate. We send her an application blank, a copy of which I am sending, under separate cover. This blank, when filled, is forwarded by us to the committee of musicians which meets once each month in the city of Portland and recommends for, or against, the granting of the certificate. If the committee recommends favorably, this department issues the applicant a certificate. Before she could receive credit for her pupils at the end of the year, she must, at the beginning of the year, make application for the credit on a blank, a copy of which I am also sending you. She must, at that time, present her certificate to the principal of the high school wherein the credit is to be given, which he records in his office. At the end of the year, the teacher makes affidavit that the work has been done as outlined in the course of study prepared and distributed through this department. I am sending you a copy of the course of study, also, under separate cover. You will note that we offer courses in voice, violin, piano, and harp. Since we issue the certificates from this office, you can therefore understand how it happens that we have a record of the accredited music teachers.

Trusting that this answers satisfactorily your inquiry We Would Like to Know, I remain

Very sincerely yours,
(Signed) J. A. CHURCHILL,
Superintendent Public Instruction.

Salem, Ore., October 16, 1924.

[We appreciate Mr. Churchill's courtesy in informing our readers so fully upon this matter, but we would still like to know by what method the committee from the State Music Teachers' Association arrives at its estimate of the worthiness or unworthiness of any teacher who applies to it for a certificate. It would appear to us that this certificate actually in action and effect amounts to a license to teach, as it must be difficult for teachers who are refused the certificate to obtain pupils, at least of school age. As stated in our former article, teachers in New York and in other States have declared that they did not believe a license system possible, and we would certainly like to know how Oregon manages it.—The Editor.]

Is the American Academy in America Cared For?

To the Musical Courier:

I have recently had an opportunity to observe and to admire the work of one of the noblest and most valuable American institutions, the one which cares for the best that American culture possesses, her creative artists, her poets, her composers, her painters.

I speak of the MacDowell Colony. And it was with pain and indignation that I read the recent article in the MUSICAL COURIER, "Now, Mr. Altruist," where the anonymous author exposes the financial situation of that unique memorial dedicated to the father of American contemporary music and maintained by the superhuman effort of his noble wife.

"Why must Mrs. MacDowell," asks the writer, "whose already frail person was subject to an automobile accident, be obliged to slash through a long series of recitals each winter which entail arduous traveling in order to keep alive this idealistic scheme of her late husband?"

I have just received a personal letter from Mrs. MacDowell, in which, never uttering a word of complaint, she merely mentions that she "has to be on the road for five months."

I understand well the sad meaning of these words!

Is such a situation permissible in a country which spends seven or eight hundred million dollars on music yearly? In a country which prides itself on having the most intense and

most interesting musical life in the world, on encouraging the young creative musicians of both continents?

This land finds tremendous sums to secure the permanent performance of Tchaikowsky's Pathétique and the New World symphony, to keep up palaces for the American academies abroad, in Fontainebleau, in Rome, etc., which are either new nurseries of virtuosos or asylums of a few lone inmates.

Would it not be a proper time for the local "art protectors" to think of securing the existence of the American Academy in America, the MacDowell Colony, that unique place for work and inspiration which has housed many a well known creative musician of this country?

New York, October 22, (Signed) LAZARE SAMINSKY.

Levitzki's Eighth Successful Year

Since Mischa Levitzki, the pianist, made a sensational debut in New York in 1916, eight well-booked seasons have elapsed, during which time he has played North, East, South and West, with the echo of his successes almost invariably taking tangible form in reengagements. One season spent in Australia made a lasting tie between the young pianist and that portion of the British public in the Antipodes which recognizes a great artist. Eight successful seasons before the public is indeed a record for a pianist of twenty-six years.

The past season may be chalked up as the busiest of his career (he was heard in New York City alone ten times) and Mr. Levitzki has decided to take a well-earned leisure

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RHYS MORGAN

and will confine his present tour to not more than three months. He will begin in Wilson, N. C., on December 3, following this appearance with concerts in southern cities which include Winston-Salem, Chapel Hill and Macon. His first Carnegie Hall recital of the season will take place on January 13.

As a composer Mr. Levitzki is now known to all lovers of piano literature through his Valse in A major, which G. Schirmer brought out, as well as his Concert Waltz in G minor. He has also written a cadenza to accompany Beethoven's piano concerto in C minor, which he has played with practically every large orchestra in the country. This too, will shortly come from the Schirmer presses.

Not satiated by continual successes, young and enthusiastic with that enthusiasm of the student, Mischa Levitzki has crossed the threshold of his career fearlessly, because of a tremendous talent that is never diverted in an exaggeration of emotional nor technical display.

Next season Mr. Levitzki expects to make his London debut, to be followed by a tour of European cities where he has not played since his student days before the war.

Isa Kremer's Tour

Isa Kremer left New York recently for an extensive tour of the Middle West and the Pacific Coast which will last until February. She sang November 23 in Chicago, her eighth recital in two years, and on November 24 in St. Paul, Minn., under the auspices of the Women's Civic Club, this being the fifth recital that she has given in the Twin Cities. She left St. Paul on November 25 for the Coast where she will give three recitals in Los Angeles, three in San Francisco, two in Portland, one in Oakland, one in Seattle, etc.

Mme. Kremer will return to Chicago to give her second recital January 18 and tour the Middle West, including Cleveland, Detroit, Pittsburgh, Washington, and, later, Canada, visiting Winnipeg, Toronto, Ottawa, Quebec and Montreal.

FOREIGN NEWS IN BRIEF

(Continued from page 6)

series (taking place between March 6 and April 24), as well as Arthur Rubinstein, the Zimmer Quartet of Brussels, and Vera Janacopolis. Stravinsky will conduct a very interesting program made up entirely of his new compositions. D. P.

OPERA IN NAPLES.

Naples, October 20.—Augusto Lagana, impresario of the Teatro San Carlo of Naples, announces that the new Giordano opera, *La Cena Delle Beffe* (The Test) will be produced at the San Carlo simultaneously with the première at La Scala. The San Carlo season begins December 21 with *Tannhäuser*, and, besides opera from the standard repertoire, will include Marinuzzi's *Jacquerie*; *Cavaliere delle Rose*, Strauss; *Carnasciali*, Laccetti; *Fiordispina*, Lunghi. Gino Marinuzzi will be musical director for the season, and among the better known singers in the company are Poli Randaccio, Gilda della Rizza, Stabile, Montesanto, Galeffi and Stracciari. H. L. STRAUSS ACCEPTS GROSZ' NEW OPERA.

Vienna, October 27.—Wilhelm Grosz may claim the distinction of being the first young Viennese composer to get a hearing for one of his operas in the national opera house of his native Austria since Richard Strauss became director of that institution. For once, Strauss has overcome his often-voiced disinclination towards producing untried works of young authors, and has accepted Grosz' opera, *Sganarelle*, to have its first performance anywhere at the Staatsoper in the spring. Grosz has just finished a ballet with chorus, entitled *König Nussknacker und der arme Fridolin*, after a favorite German fairy-tale. P. B.

SCHREKE'S LATEST OPERA.

Vienna, October 25.—Franz Schreker is at work upon a new opera for which he himself has again written the book. The work is entitled *Die Orgel oder Lilian's Verklärung*. Richard Strauss' opera, *Die Agyptische Helena* (again after a book by Hofmannsthal) is reported to be near its completion. P. B.

WEINGARTNER PRODUCES NOVELTIES AT VIENNA.

Vienna, October 28.—Felix Weingartner made his first reappearances of the season in Vienna last week when he conducted the first two concerts of the Philharmonic Orchestra. The celebrated

conductor established a record in the history of the Philharmonics by producing no less than three novelties in two concerts: Vittorio Rieti's concerto for wind instruments; *Andalusia*, by Lamote de Grignon, the Spanish composer; and a Romantic Fantasy by Friedrich Engelbrech, who is a member of the Philharmonic orchestra. P. B.

ERIK SCHMEDES CRITICALLY ILL.

Vienna, November 2.—Erik Schmedes, for over two decades a member of the Staatsoper, and Wagnerian tenor of the Metropolitan several seasons ago, has been operated on and is critically ill with kidney trouble at a local sanitarium. P. B.

VOLKSOPHER ON THE ROCKS

Vienna, November 1.—The latest performance of Schönberg's *Die Glückliche Hand*, scheduled at the Volksoper, had to be canceled at the last moment and the production of the work discontinued, because the new stage accessories for Schönberg's piece had been attached by some of the Volksoper's creditors as security for their loans. Also the publishers of Puccini, Johann Strauss and some other composers have withdrawn their permission to produce their operas, on account of the Volksoper's inability to pay the royalties due for some time past. P. B.

MASCAGNI NOT TO CONDUCT AT AUGUSTEO

Rome, November 7.—Complaints having been made by the subscribers of the Augusteo Concerts, that among this season's list of conductors Mascagni's name did not appear, the direction of the Augusteo had the press specially communicate that Mascagni had been invited, but for his own special reasons he had refused the engagement. D. P.

DETAILS OF COSTANZI THEATER SEASON.

Rome, November 7.—A short lyric season, beginning on November 13, with Wolf-Ferrari's opera, *Le Donne Curiose*, will be given at the Costanzi, serving as a prelude to the Carneval season which will be inaugurated on December 22 with *Die Meistersinger* under the Maestro Vital. The fall season will include in its repertory, besides the above mentioned opera, *Madame Butterfly* with the little Japanese prima donna, Nibuko Hara, also *Cavalleria* and *Pagliacci*, all under Maestro Piero Fabreni. D. P.

Ruth Ray Married

Mr. and Mrs. Frank H. Ray announce the marriage of their daughter, Ruth, to Herbert F. Willson, on September 28, in Chicago.

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GERMAN OPERA DRAWS THRONGS TO METROPOLITAN

First Performance of Meistersinger Seems Uninspired—Rosenkavalier Beautifully Given—Gioconda, Aida, Boris and Tales of Hoffmann Repeated—A Fine Cast in Rigoletto—Martin Ohman and Vicente Ballester Make Debut at Sunday Concert

DIE MEISTERSINGER, NOVEMBER 15 (MATINEE)

The season's first performance of *Die Meistersinger*, though replete with excellent individual achievements, lacked that general cohesion, atmosphere and warmth which characterize a really sincere and reverent attempt at realizing the beauties of a masterpiece. The orchestra's playing, while efficient, seemed uninspired, and the work of the chorus, at big moments like the finale of the second act, was of second-rate quality. Mr. Bender, who took Mr. Whitehill's place as Hans Sachs, was the outstanding figure. He was in his best form vocally and imbued the character with all its dignity and noble pathos, though at times he seemed to be taking a leaf out of Mr. Bohnen's book by amplifying his gestures for the benefit of the gallery. He was not wont to this in Europe, one hears. Mr. Laubenthal sang and looked his heroic best. Miss Rethberg made a charming and sweet-voiced Eva, and, like Mr. Bender, excelled in clear enunciation. Schützendorf's Beckmesser sacrificed musical probity to characterization, which, however, did not merit the sacrifice. Since Leon Rothier only substituted for Mr. Bender as Pogner at the last moment it would not be fair

to criticize his shortcomings. George Meader's David was excellent in every way, but the rest of the cast merely so-so. If the real *Meistersinger* "flavor" was not there the fault must be ascribed chiefly to the man at the Pult, Arthur Bodanzky.

RIGOLETTO, NOVEMBER 15 (EVENING).

It is nothing new these days to see the opera house jammed to the doors, but Saturday night's performance of *Rigoletto* seemed even a little more crowded if that were possible. Outside of the popularity of the Verdi work itself, the attractions undoubtedly were the stars listed. Fleta outdid himself as the Duke and in superb voice deserved the ovation he received. No less a favorite was the ever dependable De Luca who counts the role of *Rigoletto* among his best. Historically he was not to be surpassed and vocally he is equal to any task set before him. Queena Mario made an attractive *Gilda* and she sang the role capably indeed. A fine Sparafucile and Maddalena were Maradones and Jeanne Gordon and the others in the cast, too, deserve credit for the generally excellent performances. Serafin wielded the baton with the skill of the master and

the audience made him share in the honors of the evening.

SUNDAY NIGHT CONCERT, NOVEMBER 16

The interest in *Samson et Dalila* in concert form at the Metropolitan on Sunday night centered in the debut of two artists—Martin Ohman, Swedish tenor, and the better known Vicente Ballester, baritone, whose illness last season delayed his appearance with the company. Both made a favorable impression. Mr. Ohman sang the music of *Samson* with effectiveness. His voice is a serviceable one of good quality and power and his future appearances will be watched with interest. Mr. Ballester sang the part of the High Priest with a tonal beauty and refinement of style that should make him a valuable member of the company.

Mme. Matzenauer gave *Dalila's* music with a luscious tone, while Rothier and Schlegel handled very satisfactorily that of *An Old Hebrew* and *Abimelech*. Bamboschek conducted.

LA GIOCONDA, NOVEMBER 17

The third week at the Metropolitan opened with another performance of *La Gioconda*, the same principals taking part as before with the exception of the role of Laura which was sung on Monday evening by Jeanne Gordon instead of Mme. Matzenauer. Mme. Easton repeated her splendid performance of the title role, singing in excellent voice and with the necessary dramatic climaxes. Mme. Gordon quite won her audience with her lovely voice. Gigli again was at his best as Enzo, and Danise as Barnaba was vocally and

(Continued on page 57)

SOPRANO and BARITONE

CHICAGO'S **S**tultses **S**core **CRITICS** **RENDITION** **UNANIMOUSLY** **Signal** **APPROVE** **Success** **DUETS**

Herman Devries in Evening AMERICAN:

"Their recital was an artistic treat not only for the manner of its presentation, but because of the interest achieved by the program arrangement. . . . They have found a way to give something 'new' that is worth while hearing. Both Mr. and Mrs. Stults were in excellent voice, and were enthusiastically applauded and encored by their large and admiring audience."

Edward Moore in CHICAGO TRIBUNE:

Duet singing is not greatly prevalent on the recital stage these days, and one is inclined to wonder why, since it can be made such a pleasant variant on the customary type of recital singing. MONICA GRAHAM STULTS, soprano and WALTER ALLEN STULTS, baritone, gave a joint recital at Kimball Hall last night in which duets comprised three-fifths of the program. Only one set of these groups could be heard, but its three songs turned out to be well written, well sung and well enjoyed by the audience."

Mr. Gunn in HERALD and EXAMINER:

"Mr. and Mrs. Stults have developed the art of the vocal duo in most charming fashion. . . . They bring to the vocal duo all the virtues of instrumental ensemble. Rhythical

precision, clean-cut dynamic contrasts—in a word, style—is their happy achievement. When one adds the charm of two truly attractive voices plus the sense of satisfaction that derives from perfectly controlled vocal technic, the results are well worth while."

Karleton Hackett in EVENING POST:

"Duets of the lighter sort they do very well. They have learned the art of duet singing so that they keep together, their voices blend and their enunciation is distinct."

Mr. Rosenfeld in the DAILY NEWS:

Monica Graham Stults, soprano, and Walter Allen Stults, baritone, sang the duets dedicated to them by Mrs. Griswold. They proved to be tuneful if not novel songs, and both singers gave an intelligent rendition of the work in hand. Both artists also had solo groups.

Eugene Stinson in EVENING JOURNAL:

"Mr. and Mrs. Stults, singing a program of songs and duets for an audience which heard them with enthusiasm, brought to hearing three duos written for them by Ruth Redington Griswold of Evanston. These were both composed and sung with an appreciation of what agreeable effects may be obtained by two voices."

Course Managers and Club Committees who are seeking programs that are "different" should get in touch with these artists. Remember, you take no chance, since all bookings are made on the basis that "Your audience must be pleased or no fee exacted."

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MARIO CHAMLEE
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Spalding and Strength

"Strength is the basis of all great art," declares George Cameron-Emelie in an article in the magazine known as Strength, "and particularly does violin virtuosity call for it. Who has not been impressed by the physical equipment of the outstanding instrumentalists as well as their vitality of spirit? Without it they could never have attained their technical mastery, nor could they give adequate expression to their musical genius. Broadly-intoned melody and bravura-playing demand strength; paradoxically so do the most delicate effects—the ethereal harmonies, or whistling like tones, of the violinists. But the latter call for strength of a more subtle, controlled quality.

"Well favored in this respect is Albert Spalding, America's greatest violinist, and one of the world's foremost. His art, a combination of creative and executive ability of the highest sort, is enhanced by that requisite—supreme bodily fitness. To our mind Spalding may be termed the Hofmann of the violin. He has that muscular physique and athletic foundation of that dynamic personage of the piano. From childhood, he, too, has been the devotee of physical as well as artistic perfection, indulging in all forms of sport that make for co-ordination, velocity and endurance—all so essential in virtuosity upon any instrument. At his recital appearances this artist has always impressed us with his sinewy, greyhound type of physique—the sense of his being a thoroughbred. Such sensitiveness and vitality are there one hundred per cent—in his presence and his performance."

Albert Spalding had a long talk with the author of this article on that very subject. "Health and strength have as vital a part in music as they have in everyday life; strength is more than an asset to a violinist," declared Mr. Spalding, "it is a necessity!"

Do Not Attend Poor Concerts!"

"Do not attend poor concerts," is the advice Josef Hofmann gives in his book on piano playing. "Do not believe that you can learn correct vision from the blind nor that you can really profit by hearing how a piano piece should not be played and then trying the reverse. The danger of getting accustomed to poor playing is very great.

"By attending poor performances you encourage the bungler to continue his crimes against good taste and artistic decency, and you become an accomplice to the act. If you desire that good concerts should be given in your community the least you can do is to withhold your patronage from bad ones."

The great Polish pianist, who has now made his home in America for the greater part of his life, also gives much advice to students of music: "Never play with a metronome," he says; "you may use one for a little passage as a test of your ability to play the passage in strict time. When you see the result, positive or negative, stop the machine at once. For according to the metronome a really musical rhythm is unrythmical—and on the other hand, keeping absolutely strict time is thoroughly unmusical and dead-like. "My great master, Anton Rubinstein once said to me: 'Do not begin to play a piece until you have commenced to play it in your mind; do not touch the keys until you hear what you are about to play!'"

Mme. Leschetizky Scores Success with Chicago Symphony

Mme. Leschetizky made her debut as soloist with the Chicago Symphony Orchestra, November 6 and 7, her first public appearance in America, scoring a decided success with audience and critics. Maurice Rosenfeld in the Chicago Daily News, November 8, said: "After the intermission Marie Leschetizky, pianist, wife of the late Theodore Leschetizky, appeared for the first time in Chicago and made her debut as soloist with the orchestra in the performance of Liszt's E flat piano concerto. It was a spirited interpretation that Mme. Leschetizky presented. It showed a gift for brilliant piano technic and plenty of power."

Merle Alcock Makes a Hit in Denver

Merle Alcock, who is now appearing with success in her second season in the Metropolitan Opera Company, was a distinct hit when she sang in Denver on October 16. Edwin J. Stringham, in the Denver Post, said: "Miss Alcock followed with the Samson and Delilah aria, and hers is a fresh voice, well graduated in its entire register—brilliant in quality

Atlantic City Proposes Music Center

Under the chairmanship of A. Conrad Ekholm, managing director of the National Art and Industry Exposition, Atlantic City, a meeting was held on November 20 at Chickering Hall, New York, for the purpose of discussing the advisability and possibility of establishing a series of summer master classes in Atlantic City. Those who spoke at this meeting were Sigmund Spaeth; Julius D. Horvath, president of the American Violin Makers' Association; D. L. Loomis, of Musical America; Frank Patterson, of the MUSICAL COURIER; Kenneth Clark, of the National Bureau for the Advancement of Music; Mme. Gescheit, Dorothy Miller Duckwitz, George M. Bundy and Miss Gelling, for the Singing Teachers' Association.

All of these teachers spoke with sincere enthusiasm in favor of the proposed Atlantic City plan. It was emphasized that what all America needs is teaching of the best sort at a time and place which makes it available to everyone. The summer is the only time that admits of students of all sorts getting away from their home towns, wherever they may be, and Atlantic City would give them a chance for study combined with a vacation and recreation of all kinds to suit individual tastes.

It may be whispered confidentially that the greatest of teachers are being considered for these master classes. It is the intention of the promoters to make them the very best possible. No expense will be spared, and the organization is planned in a big way.

The plan has the well wishes of the MUSICAL COURIER, for it is believed that the good it can accomplish is inestimable.

City Music League Plans National Organization

The City Music League invited officers of the women's clubs of New York City to meet with officers of the League at the home of Mrs. John Henry Hammond, on the afternoon of November 17, to formulate plans for the enlarge-

ment in the upper range and vibrant in the lower." The Denver Times remarked: "Miss Alcock's full, gracious contralto seemed fairly to melt into the mood of that beloved aria, *Mon Coeur s'ouvre à ta voix*, from *Samson and Delilah*."

Maria Safonoff's Debut

Maria Safonoff, who is the daughter of the late Wasili Safonoff, Russian conductor who was in New York as guest conductor of the New York Philharmonic Orchestra, 1904 to 1909, will give a piano recital at Aeolian Hall, Monday evening, December 8. This will be Miss Safonoff's American debut. Her program includes Beethoven's sonata in D minor, op. 31, No. 2; Schumann's Papillons; a Chopin group, and shorter pieces by Liadow, Stojowski, Scriabin, Pick-Mangiagali and Liszt.

Hansen Scores in Detroit

Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, telegraphed to the Wolfsohn Musical Bureau, November 14, after the appearance of Cecilia Hansen as soloist with the orchestra: "Happy to tell you of brilliant impression made in Detroit by Cecilia Hansen, who appeared last night with our symphony orchestra. Her beautiful playing completely captivated the audience and she received a well deserved ovation."

Ivogun Sailing Soon

Maria Ivogun, Hungarian coloratura soprano, is planning to sail for New York, December 13, on the new liner Columbus, arriving here just before Christmas. Chicago will hear her December 20, and then she will appear in Des Moines, at the Bagby Musicales in New York, also in Lynchburg, Va., and Columbus and Cleveland, Ohio, besides a busy month in California, a state which is anxiously awaiting her return.

Seidel's Fine Norwegian Tour

Toscha Seidel writes to a friend in this country that his Norwegian tour exceeded all expectations artistically and financially. He gave more than twenty concerts, all completely sold out, and the enthusiasm of the audiences was so high that on two occasions they lifted him up and carried him from the concert hall to the hotel.

Homer's December Dates

Louise Homer will have a busy month of December. She will sing in Boston, December 3; Lancaster, Pa., December 5; Worcester, Mass., December 9; Syracuse, N. Y., December 11, and Saratoga Springs, N. Y., December 15.

Cleveland Orchestra's Next Concert

The Cleveland Orchestra, Nikolai Sokoloff, conductor, is now on tour through several cities in Ohio and Pennsylvania and will give its annual New York concert on Tuesday evening, December 9, in Carnegie Hall.

Braillowsky's Second Recital

Alexander Braillowsky, Russian pianist, will give his second New York recital on Friday evening, December 5, at Aeolian Hall. In the meantime he is making a short tour, giving recitals in Boston and Toronto.

Hofmann on Tour

Josef Hofmann will appear in Bloomington, Ind., December 1; Louisville, Ky., December 3; Birmingham, Ala., December 5, and in Akron, Ohio, December 9.

Hansen on Coast

Cecilia Hansen is now on the Pacific Coast, and will play in Bakersfield, Cal., on December 8, and in Portland, Ore., December 15.

"Zane Grey of the Piano"

A new phrase was coined regarding Moriz Rosenthal by a Denver critic who called him the "Zane Grey of the piano."

Garrison's Dates

Mabel Garrison will appear in Sharon, Pa., on December 3 and at Johnstown, December 10.

ment of the League to the scope of a national organization. A large number of those invited responded to the call and received the proposals made them with interest and enthusiasm. The speakers were W. J. Henderson, Mrs. Abram Wolbarst and Marie Kieckhoefer, who explained the work of the League and the aims for future enlargement.

Briefly stated, the League plans to carry a complete list of musical artists of all sorts and to use every effort to find engagements for these artists. The League works in union with all of the regular concert managers and does not favor any one management or any one or two or half dozen artists. At the present time the League has listed in its files the names of some ten thousand artists, many of them willing to give their services at a small fee, and application to the League for an artist of some sort for some particular occasion is given to the listed artist who seems most available and best suited to the occasion.

It was insisted in the addresses made at this meeting that clubs and individuals should not ask artists to give their services for nothing. It was also explained that the regular concert managers were overwhelmed with demands from artists for management and that these managers found it impossible to handle any but a select few. It therefore devolves upon some such organization as the City Music League to find engagements for all of the artists who are not regularly listed with the concert managers. The plan of the League to make of itself a national organization has evolved out of the desire to find paying engagements for artists in other cities throughout the country besides New York, and also to bring students who come to New York for study under the influence of the League when they are ready to make their concert debut.

The aims of the League are worthy of every support and the League is not making a drive for membership except in the sense of listing all available artists and of receiving calls from clubs and individuals who need these artists' services.

"If James G. Huneker had lived to hear Gradova, he would probably have revised his celebrated judgment that women cannot interpret Chopin."

—Hector Charlesworth, *Toronto Saturday Night*.



"Gradova Scriabin's American Prophet."

—Walter Allen Stults,
Evanston.

"Gradova a Genius."

—Hector Charlesworth.

GRADLOVA

Gradova's First Boston Recital, Jordan Hall, Saturday Afternoon, Dec. 6

Toronto Evening Star

Gitta Gradova, who played at the Women's Musical Club yesterday, is a sombre young genius with intense nervous power of expression and wonderful plasticity of technique. She was known indirectly here as the pupil of Mme. Lavoie-Herz, whose style of playing she intimately suggests. She opened with the Bach Italian Concerto, in which she displayed wonderful finger technique and a fluency of modeling, which is becoming rather a new style in Bach. In the Scriabin group were two perfect gems of irresolution.

Toronto Saturday Night

Gitta Gradova a genius. The success of Mlle. Gradova is of especial interest in this country because she is a pupil of Madame Lavoie-Herz, the French-Canadian pianist, now of Chicago, who has been an apostle of Scriabin's piano music, much of which she introduced to Canada during her residence in Toronto. Mlle. Gradova, her pupil, in addition to remarkable technical powers gives authentic evidence of genius with qualities of emotion and magnetism not easily described. Her personality is youthful and diffident, but her power in the evocation of vast, beautiful, unforced tone is amazing. Her rendering of the Bach "Italian" Concerto was unique in strength and beauty,

the loveliness of her singing tone augmenting the clear, strong lines of her phrasing. Probably no composer who ever lived made more exacting demands in the matter of finger technique than did Scriabin. But Gradova's skill is so great that she reveals the lyrical ecstasy of the poet underlying his strife for a style of harmonic utterance without fixed tonality. Particularly fine was her rendering of one of his ten sonatas, fascinating color and fervor. Gradova's rhythmical genius and finesse in tone color were exemplified in a Tango and Seguidilla by Albinez.

As an interpreter of what James G. Huneker called "the larger Chopin" Mlle. Gradova is also extremely gifted and if he had lived to hear her, Huneker would probably have revised his celebrated judgment that women cannot interpret Chopin. Her chief offering in this field was the great Polonaise in F sharp minor. In the thunderous passages for the left hand her tone was thrilling in nobility and power, immense but never forced. She also gave a poetic interpretation of the C sharp minor étude and a peculiarly fresh and ravishing rendering of the A flat major Valse.

Mail and Empire, Toronto, Canada

Gradova, an exceedingly clever young pianist, who showed herself not only an artist of great vitality,

but also a bit of an adventurer in the building of her program. Even the arrangement of her numbers was decidedly original. After starting with Bach's Italian Concerto, she turned immediately to Scriabin. The concert was a delightful one, largely on account of the freshness and the mentality of the pianist. Gradova possessed an incisive style, with a well defined brilliant tone. She played Scriabin with verve and gusto, as though his sonata had in it themes that stirred the performer to enthusiasm. . . . She displayed a brilliance and a sweep in the performance of the Chopin waltz and immediately afterwards showed how rich and velvety her tone could be in the C sharp minor étude. . . .

Evanston News

. . . The Bach was played with meticulous precision of note and rhythm and an altogether unusual latitude of dynamic contrast. However, it was the Scriabin group which was received with most eager acclaim and justly so, for the artist, who by the way is this composer's American prophet, seemed to approach the setting forth of his works with an understanding peculiarly sympathetic. So successful was she, that any one of the group, bizarre content to the contrary notwithstanding, might easily have been repeated. . . .

Duo-Art Recordings

Concert Management Arthur Judson, Fisk Bldg., New York City; Pennsylvania Bldg., Philadelphia, Penn.
Siegfried Herz, Personal Representative, 1230 Burnham Building, Chicago, Ill.

Steinway Piano



Pavel Ludikar (Figaro)

WILLIAM WADE HINSHAW'S Latest Opera Company Triumphs at Carnegie Hall in Mozart's Opera Comique

"THE MARRIAGE OF FIGARO"

Gala Performance on Friday Night, Nov. 14th, Receives Unqualified Approval of New York's Musical Critics

THE SUN
NOVEMBER 15, 1924.

Opera at Carnegie Hall. Twice within a week has the venerable stage of Carnegie Hall resounded to the strains of opera in English. Early in the week Ernest Koch conducted a magic lantern version of Wagner's *L'Anglaise* and last evening he presided over the musical destinies of Mozart's "The Marriage of Figaro," also sung in English.

The production was presented by the indefatigable William Wade Hinshaw, whose company on the road has already given over 600 performances of other works of Mozart and plans to give 200 more within the next fourteen months. Last evening's entertainment was the first of the artist's series of concerts given under the auspices of the Association of Music School Settlements.

The literary contributions represented the combined efforts of Lorenzo da Ponte, who wrote the Italian libretto for Mozart, and Harry O. Good of New York, who prepared the English libretto for the delectation of the audience last night. Mr. Good's libretto lent itself admirably to the music and the dialogue was swift and sparkling. Incidentally Mr. da Ponte was also a good New Yorker of the early nineteenth century, who managed to vary life by composing poems for the Austrian Emperor, writing thirty-nine libretti for prominent European composers, selling whisky on Broadway and merchandise in Sunbury, Pa., all in addition to achieving fame as the ill starred manager of the first Italian grand opera company in New York.

Among the singers last evening the outstanding characters were Mme. Editha Fleischer as Susanna, the Countess's maid, and Pavel Ludikar as Figaro. Both members have had much professional experience and their work last evening was of a high order. Others in the cast fared varyingly. On the whole, the performance was a good one. Among those who contributed to the evening's enjoyment were Alfredo Valenti as the Count Almaviva, Clytie Hine, who sang well as the Countess; Celia Turrill, admirably cast as Cherubino; Ralph Brainard as Don Basilio and Don Curcio, and Herman Gelhausen as Dr. Bartolo and Antonio, the gardener. Miss Turrill also played Marcellina.

Simply but effectively staged, with admirable costumes by Miss Ethel Fox, Mr. Hinshaw's new production deserves success. It achieved an auspicious beginning last night, although the opening was delayed forty minutes through the failure of a lighting fuse. Mr. Koch conducted vigorously, and the music of Mozart was as delightfully tuneful, effervescent and refreshing as it must have been when first played in the Vienna Court Theater many years ago.



Editha Fleischer (Susanna) Ralph Brainard (Don Basilio) Clytie Hine (The Countess) Alfredo Valenti (Count Almaviva)



Pavel Ludikar (Figaro) and Editha Fleischer (Susanna)

EVENING POST
NOVEMBER 15, 1924.

"Marriage of Figaro" in English

For the first performance of the series for the benefit of the Music School Settlement William Wade Hinshaw presented "The Marriage of Figaro" at Carnegie Hall last evening. There was considerable delay in starting, due to trouble with the electricity, but once the strain of starting late was over the opera ran smoothly. The English was not particularly discernible, except for the occasional dialogues, but the opera was well sung and acted with delicacy and charm. Ernest Koch conducted and gave a finished performance. Pavel Ludikar was a personable Figaro, Editha Fleischer a charming and coquettish Susanna. Clytie Hine sang well as the Countess and Alfredo Valenti as the Count. Celia Turrill made a charming page and sang beautifully.

No attempt was made at elaborate settings and the simplicity of the designs was refreshing. A large audience thoroughly enjoyed the opera.

MUS

NEW YORK TIMES
NOVEMBER 15, 1924.

**'MARRIAGE OF FIGARO'
IN CARNEGIE HALL**
Hinshaw's Artists Give a Delightful Performance of Mozart's Opera Comique.

A comedy with a bedroom discreetly off-stage, many panel doors, a painted screen and such like paraphernalia of polite flirtation, all curtained lavishly in metal-lure silk of up-to-date Broadway, entertained a laughing audience in Carnegie Hall last night as audiences are rarely entertained in classic concert rooms. "Les Folies d'un Jour" of Beaumarchais, the aristocratic "Poilie" of a day, but musically immortalized in Mozart's "Marriage of Figaro," was presented by William Wade Hinshaw's company at the little Mozart Hall dozen sequels to the little Mozart operas given some years ago by Metropolitan stars who established the Society of American Singers.

In the lamplit, applause and flowers of last night's house lay a demonstration of the delight of opera in England when rehearsed and rejuvenated. Eye and ear accomplished artists. Done with spoken dialogue as in "Figaro" was in Paris even at the time of the French Revolution, the play was appreciated and the arias and light ensembles also were often clearly heard in words as well as melody. The text, like Krehbiel's version of "The Impresario" among its predecessors, was done over by H. O. Osgood from the Italian libretto of that Hale Columbia, Lorenzo da Ponte, who lies buried in New York. Pavel Ludikar exaggerated the accent of Figaro, but with a fine swing. Seville barber with a fine swing. Edith Fleischer, late of the Wagnerians, achieved English as well as the maid Susanna's nimble ankles. Clytie Hine and Alfredo Valenti, the former Alfred Kaufman of Century Opera, were a distinguished Countess Susanna and Count Almaviva, while a Covent Garden Cherubino, Miss Celia Turrill, put the dancing finish to a duo and tercet. She also "doubled" as the old Marceline, as did Ralph Brainerd for the Basilio and a Justice of the Peace, and Herman Gelhausen for both a gardener and old Bartolo.

Ernest Knock, hero of Monday's English "Rhineland," by another troupe, led Mr. Hinshaw's specially engaged orchestra of twenty-five Philharmonic men. A late audience and one fashionably late in arriving delayed the start, but remained keenly interested till the end, near midnight. The opera was brilliantly costumed from quaint design by Ethel Fox, daughter of the late James Fox of the Metropolitan.

THE EVENING WORLD

NOVEMBER 15, 1924.

REALM OF MUSIC

By Frank H. Warren

The Artists Series concerts that did so much last season to help New York's music school settlements resumed activities last night with a performance of Mozart's "Marriage of Figaro," by courtesy of William Wade Hinshaw. The artists in these affairs contribute their services free and among last year's volunteers were Paderewski, Elman, Zimbalist, Mme. Matzenauer, Bauer, Gabrilowitsch and the New York Symphony Orchestra. Mr. Hinshaw's capable organization provided delightful entertainment. Using a fluent English version of Mozart's infectious opera, comique, the work of H. O. Osgood, the principals succeeded in getting a fair share of the text across Carnegie Hall's footlights so that it was no trouble to follow the play's complications. Mr. Osgood's lyrics, too, were singable; his words fitted the music and the singers managed words and music skilfully. Mozart's pleasantries are good fun, his music as fresh and sparkling as though made yesterday, but one must know what is going on in order best to appreciate it all. Hearing it in English is the solution. Mr. Hinshaw was fortunate in having among his principals several with operatic experience and familiar with Mozart's music. These artists supplied a good foundation for a performance into which others easily fitted. Among them were Alfredo Valenti, Clytie Hine, Pavel Ludikar, Edith Fleischer, Celia Turrill, Ralph Brainerd and Herman Gelhausen. Ernest Knock directed a flexible orchestra and the stage settings, mainly draperies, proved satisfying. The audience gave even evidence of liking it all.



"LADIES BEGUILING!" (Voi che sapete) Cherubino's aria, Act 1. (Left to right)— Celia Turrill (Cherubino), Clytie Hine (The Countess), Editha Fleischer (Susanna).

HERALD TRIBUNE

NOVEMBER 15, 1924

**Mozart's "Marriage
Of Figaro" Offered
At Carnegie Hall**

Osgood's Version of Opera
in English Presented by
Hinshaw Players, Aided by
Philharmonic Musicians

Carnegie Hall housed opera in English again last night, but this time it was Mozart instead of Wagner. William Wade Hinshaw offered "The Marriage of Figaro" as the first performance of the series for the benefit of the Music School Settlements' Association. About twenty-five Philharmonic players, conducted by Ernest Knock, provided the instrumental music, while the libretto was translated and revised by H. O. Osgood.

After some trouble in getting started, difficulty in getting the lights in the improvised orchestra pit to function, holding up the opera for forty minutes, it was a distinctly successful performance. "Figaro," with its variety of singing scenes, is evidently much easier to stage than the "Ring," and lends itself more easily to translation. In this Mr. Osgood wrought well, his words were happily wedded to the music, tripping from the tongue with perfect fluency, while only one or two spots suggested some difficulty in the process of adaptation. The recitations have given way to vivacious and effective spoken dialogue. Mr. Osgood's work in "Figaro" is on very similar lines to H. E. Krenzle's in "Cosi fan tutte."

The company, which is one of Mr. Hinshaw's widely travelling organizations, unobtrusively popularizing opera in English, had some familiar faces. Pavel Ludikar, who has appeared here in concert, as Figaro, a zealous Figaro of deep tones, and words usually, though not always, understandable. Clytie Hine, who also has been heard here in recital, sang well as the Countess. Miss Editha Fleischer, a graduate of the late Wagnerian Opera Company, displayed the agreeable vivacity shown in those performances. Celia Turrill, a prettily youthful Cherubino, did very well with the aria generally known as "Voi che sapete" and doubled her success as the much older Marceline. The palm for distinct enunciation was held by Alfredo Valenti, the Count, who Ralph Brainerd and Herman Gelhausen both doubled in the other parts. Excellent settings and costumes were designed by Ethel Fox. A large audience enjoyed a performance with a high average of intelligibility.

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THE FINAL TABLEAU. (Left to right) Brainerd (Basilio), Gelhausen (Dr. Bartolo), Miss Fleischer (Susanna), Ludikar (Figaro), Valenti (The Count), Miss Hine (The Countess), Miss Turrill (Cherubino).

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THE MUSICAL COURIER EXTRA
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NEW YORK November 27, 1924 No. 2329

It is especially easy to abuse music publishers after you have had a composition rejected.

Regarding Tales of Hoffmann at the Metropolitan, one might inquire justifiably: "Perché, pourquois, and warum?"

There is to be a new opera house at Monte Carlo. Of course, it will be opened with Tchaikowsky's Queen of Spades.

After eighty-two years, no difference between certain phases of concert life in Paris in 1842 and in New York in 1924.

The first rain in this city in thirty-eight days fell last Saturday, but even before that the musical season hereabouts was far from dry.

Fifty-seventh street has been widened, probably to assist traffic when the army of motor cars heads for Carnegie Hall on the nights of the concerts of the Philadelphia Orchestra.

Just as the European concert seemed to be settling into harmonious agreement, the shrill note of discord is sounded again by Egypt and England. It is horrible, revolting, and a hideous crime against all mankind.

It was William Thorner, who, looking about the great auditorium of the Metropolitan Opera with every seat filled with someone listening delightedly to the Lopez Orchestra, remarked: "Well, Bodanzky may be conducting over at Town Hall but the real Friends of Music are right here."

Report from abroad says that Puccini is suffering from some throat malady and that this is likely to delay the completion of his new opera, *Turandot*, so much that it will be impossible to produce it at La Scala next April as planned. It is sincerely to be hoped that the illness will turn out to be nothing serious. Puccini is the only Italian composer who has ever threatened to carry on the line of Verdi.

There will be much curiosity among those who read the account of the Dresden première of Strauss' new opera, *Intermezzo*, in another column of this tissue, to know the identity of the "villian" of the piece, the man who, by misuse of Strauss' name—whether intentional or unintentional—got the famous Richard into such hot water with good Frau Pauline. This gentleman, originally called Stroh in the score but known merely as *Der Kapellmeister* in the public performance, arouses special interest because of the

statement of our correspondent that Stroh in real life is a conductor as well known in America as in Europe. Who could it have been?

People use too many words. Why say, "The composition needs further hearings to be understood but seems to have a certain atmosphere," where "Rotten" means the same thing.

Beniamino Gigli was in an auto accident last Sunday with his family. Fortunately all escaped without injury. It would be a shame to have to forego such valuable services as his, right in the midst of the operatic season.

Whether a German-Czech composer named Peterka ever attains high fame or not only time will show, but at least he has had one bright idea; he named his new string quartet, recently played in Berlin, Back to Music.

That German who has invented a sailless sailing ship is not nearly as remarkable as the builder who designed the fearful and wonderful vessels used on operatic stages in *Tristan* and *Isolde*, *Gioconda*, *L'Africaine*, and the Flying Dutchman.

"What matters it if a person has a voice of wonderful purity, range, and expressiveness, and has not learned to sing?" asks a correspondent. Well, what is to stop the happy possessor from taking lessons? Almost any teacher would be glad to have such a pupil, and if the price for tuition were lacking, to make a contingent contract agreeing to take pay when engagements materialize.

The sensational rise of stocks in Wall Street should not tempt musicians into speculation. They work too hard for their money to pour it into the voracious maws of the Wall Street sharks. Musicians are not financiers, as a rule, and know nothing about stock values, possibilities, and manipulations. Savings banks are the safest havens for the earning of musicians, or if they prefer, purchases of useful real estate. Also let musicians beware of buying European bonds of any kind. If they feel they must buy bonds, those of the United States Government are the most sound and reliable.

Ridiculous rumors which have been spread about—possibly by not uninterested persons—that Rosa Ponselle would never sing again, will be effectually put to a stop this week when Miss Ponselle appears as Madeleine in *Andrea Chenier* at the Metropolitan on Saturday afternoon. Miss Ponselle was unfortunately obliged to cancel about half of her fall concert tour, owing to a severe but temporary attack of illness which was the result of her insistence upon trying to carry out her concert tour despite a severe cold. She returned last week from Atlantic City fully restored to health. Her voice was not affected at any time. It would indeed be unfortunate if so gorgeous an organ as Miss Ponselle's—unique today of its kind—should be lost to the world even temporarily.

Business is business, of course, but it seems a bit extraordinary that Fortune Gallo, who has no list of millionaires back of him, can afford to make opera intelligible to his audiences by running the synopsis of every work given in his program, whereas the Metropolitan so much needs that little percentage it makes from the sale of librettos that it never prints a synopsis. All of which is brought out by discovering that the reason *Die Rosenkavalier* never makes the hit it should, considering the magnificent performance the Metropolitan gives it, is because not one American in ten in the audience has any idea what it is about. There is no use buying a libretto, because there is no light to read one by during the acts and no time between them. A synopsis would help matters very much—but business is business.

Poor, unfortunate Caruso! Whenever his name comes into prominence nowadays it is, as a rule, under circumstances hardly worthy of his fame. First his wife remarries and comes into prominence because her husband, so it is alleged, cannot stand the quality of her friends and deserts her before their child is born; next some spiritualist in England tries to gain fame for a book by claiming to have evoked the spirit of Caruso at a seance, attributing trivialities to it; now "a friend" comes into court asking for the commission which he claims is due him from a macaroni manufacturing concern for getting Caruso's permission to allow the use of his name for that particular brand of edible; and worst of all, that shameful cartoon of him which purports to be a portrait bust still stands in the lobby of the Metropolitan Opera House.

BARNUM WAS RIGHT

Annually the Musical Courier has advised musicians to use caution when dealing with a manager whose antecedents are shady, or whose office is under his hat. Many musicians are gullible; they fall for flattery and seldom heed advice. When they have been burned once, they go and get burned again. Then they squeal and beg the Musical Courier to air their troubles in order to save other musicians from unscrupulous managers who take away their hard-earned money by making false statements and run away without leaving any traces. Such complaints are nothing unusual in the musical world. Now and then they are aired in this paper, but evidently what has been written in the past has done little good since re-occurrences are so frequent and musicians are flimflammed by sharp men whenever those men make up their minds to reap a new harvest.

Barnum was right, but today he would be wrong. In his days "easy marks" were born every minute. Today they are born every second. All this brings back the fact that many complaints have been registered in various offices of this paper regarding the doings of a certain manager, who at one time had a Chicago office and later on opened one in New York. After a few years in business he failed, and his assets, if memory serves right, were an umbrella—only that and nothing more. That same manager popped up in Chicago last summer. His scheme, if all that is said be true, secured him in Chicago alone more than seventy victims, many of whom are now venting their wrath and besieging the Chicago office of this paper with their tales of woe. These musicians allege that this manager took from \$24.50 to \$100 from each, according to the size of the respective pocketbooks. Those various amounts were asked from each one for the making of circulars. Again, if all they say be true, out of the seventy musicians who opened their purse to the manager only three ever saw any circulars. The others say that, after waiting some time, they wrote the hotel he had given as his residence in Chicago, but they were told the manager was no longer there and that no forwarding address had been left. Other cities, however, have since been visited by that manager. In every one, from complaints received by the representatives of this paper throughout the country, it appears he must have done well and will continue to reap a harvest as long as musicians continue to do business in a haphazard way.

Why should the Musical Courier interfere in behalf of musicians who do not know how to conduct their business? There are in the profession hundreds of musicians, men and women, who would have done big things in other professions or business endeavors, as they have in their own field. Those men and women are the successful ones. They are not caught napping. They may have made mistakes, but they have profited by them. They may have been caught once, but they are too clever to be caught again. These musicians are rarely approached by unscrupulous managers. Easy marks are those in the profession who think that they should do well, who always complain as to their lot, who believe in luck and "pull" and who fall easy victims to the flattery of a smooth talker who would promise them the moon for a few dollars. Musicians should not believe everything that they hear, nor everything they read. Be a little more skeptical. Believe good quicker than you do bad, and you will feel better. Look at the rosy side of the road. Whenever you are bitten, don't scratch the wound, let it heal.

More flies are caught by honey than by vinegar, but who in the musical profession wants to be a fly? Better be an eagle and see clearly.

R. D.

It must be somewhat irritating to Sibelius, of the symphonies and symphonic poems, to realize that 9,999 persons out of every 10,000 in this world who know his name associate it only with the syrupy *Valse Triste*. One of fate's little ironies!

Community singing is supposed to preserve peace and to promote goodwill among men, and yet the practice really flourished only during the war.

It is time to worry where you will spend your vacation next summer. The end of the musical season now is only 166 days distant.

VARIATIONS

By the Editor-in-Chief

Much interest has been expressed by pianists in Stravinsky's concerto which he played at a Paris concert last summer and is to perform during his forthcoming tour in this country. Several inquiries having come to this office regarding the publisher of the work, the MUSICAL COURIER cabled to its Paris correspondent for information, and published it in these columns. Now come some further facts, as follows:

Boston, November 17, 1924.

Dear Editor:

I have just received the last copy of the MUSICAL COURIER (of November 8) and I find in it a message from Paris concerning the new concerto for piano and orchestra by Igor Stravinsky. The statement that the concerto will appear in the Hansen publications is quite wrong for it is already published by "Edition Russe de Musique" and is also copyrighted for America, being edited by Albert Spalding. You will much oblige me by publishing my statement in the next issue of the MUSICAL COURIER.

With many thanks and sincerest greetings,

Yours sincerely,

SERGE KOUSSEVITZKY.

Alberto Jonas some years ago was asked for a letter of recommendation by one of his lazy pupils. Jonas wrote obligingly: "He plays Scarlatti, Bach, Beethoven, Chopin, Brahms, and billiards. He plays billiards best."

It grieves an exchange to note that so many operatic contraltos wish to become sopranos, and he thinks it is because sopranos are better paid. The real reason is, because the higher the fewer.

The time of some conductors should be recorded at the Greenwich Conservatory; it never seems to vary.

Grena Bennett very kindly sends us the program, in Chinese, of an opera performance given not long ago in San Francisco, by the Chinese Presbyterian Choir of the Chinese Presbyterian Church. The courteous gentleman who translated the program for us renders this version:

CAST OF CHARACTERS.

King Ahasuerus.....	Wing Wong
Queen Esther.....	Ida Lee
Haman.....	Peter Wong
Zerish—Haman's Wife.....	Yoke Lon Lee
Mordecai—a Jew.....	Nom Hall
Mordecai's Sister.....	May Wong
Prophetess.....	Jennie Wong
Scribe.....	Ching Wah Lee
Harbonah.....	Thomas Ginn
Hegai.....	Stephen Ginn
High Priest.....	J. H. Moy
Beggar.....	William Law
King's Guards.....	Raymond Yee
Queen's Attendants.....	Tim Wong
Zerish's Attendants.....	Kee Lee
Chorus of Children.....	Edna Leong
Chorus of Persians and Jews.....	Ngun Que Dai
	Ellen Beeo
	Winnie Beeo
	Jennie Lee
	Rachael Eng

The conductor of the occasion, Walter B. Bartlett, is not Chinese, even though he gave all the cues.

"An empty stomach often maketh a full mind," observes the Arabian philosopher.

This is what Rossini said of an empty stomach: "To me it is like a bassoon, which growls with discontent, or a piccolo flute, which expresses its desires in shrill tones. A full stomach, on the other hand, is the triangle of pleasure or the drum of joy. To eat, to love, to sing, to digest—these are, in truth, the four acts of the comic opera we call life." Rossini was not the only composer who loved to eat more substantial things than music. Handel, Liszt, Schumann, Brahms, Wagner, Mendelssohn, Reger and Weber also were fond of the pleasures of the table.

Rather belatedly we have read Helen Keller's Story of My Life. In it she has this passage: "I think Greek is the loveliest language that I know anything about. If it is true that the violin is the most perfect of musical instruments, then Greek is the violin of human thought." The violin is no more "perfect" than any other musical instrument; in fact, it is not as "perfect" as the piano, for the latter at least supplies full harmonic accompaniments to melodies when necessary. The choice of musical instruments is simply a matter of personal opinion or taste. Some music lovers prefer the cello, and others, like Frederick the Great and Robert Louis Stevenson, not

only loved the flute, but also did practise and play thereupon for pleasure—their own chiefly.

Ernest Newman (in the Evening Post) suggested that colleges should give courses for young persons desiring to be music critics. Daniel Gregory Mason writes to tell Mr. Newman that many American colleges have such courses. One wonders whether they include instruction as to what to write about the 297th performance of "Aida," or "Tannhäuser," with an unchanged cast; how to leave the concert-room early without being seen by the manager or the relatives of the artist; and where to find adjectives for the twenty-one (twenty-two with the conductor) persons in "Rosenkavalier," if all of them are worthy of praise? Then, too, it is to be assumed that the collegiate critic departments make running and boxing instruction obligatory, so that the students be able to sprint to nine concerts of a Sunday, and to know what to do if a stalwart gentleman rush at them in the lobby and inquire heatedly: "Did you write that notice about my wife?"

It may not be news to musical historians, but it was news to us to read this passage in W. H. R. Trowbridge's monograph on Catherine the Great and her lovers: "Korsak (successor to Zoritch) who changed his name to Rimski Korsakof as being more aristocratic, was quite of a different stamp. He, too, was quite uneducated. His ignorance was the laughing-stock of the Court. He tried, however, to rectify this deficiency by ordering a library. "The books," he said, "must be like the Empress's, large ones for the bottom shelves, and smaller and smaller as the shelves go up. Potemkin, who always received a present from a new favorite as well as one from the Empress, netted 750,000 roubles a year by the advent of Korsakof! Like Zoritch, the amazing ignorance of the new favorite brought about his dismissal, but in another way. He had the folly to make love to one of Catherine's maids-of-honor, a fool like himself with whom he plotted to ruin Potemkin." Could some history hound inform us whether this Rimsky-Korsakof was an ancestor of the composer of *Le Coq d'Or*?

When a certain conductor heard that there might be a jazz grand opera at the Metropolitan he inquired innocently: "And will they take out the seats for the audience to dance?"

In J. Swinburne's "Population and Social Problems," he speaks interestingly of the old Malthusian theory and declares that population is the root of all evil. Hear, hear. The population should be wiped out. Then the world would be rid of ukulele players forever.

Today is Thanksgiving and Parsifal prevails at the Metropolitan Opera matinee. We never are quite rid of the fear that some day a humorous stage manager will use in the bird episode of the first act a roast turkey with swan's feathers stuck all over it.

Of the books that have come to our desk this week, we greet with especial feeling Billy B. Van's little brochure, "The Seriousness of Being Funny."

"What's the matter over there in the horn part?" asked Schönberg at a recent rehearsal of one of his newest works.

"I'm sorry," replied the horn player, "but I cannot play this passage on the horn. It may be all right on the piano, but—"

"Don't worry yourself," answered the composer. "It is equally impossible on the piano."

The submitter of the preceding pleasantries refused to sign his contribution except with the initials "O. L."

George Meader, the best David and the best Mime the Metropolitan ever has had, overheard a lovely one in the lobby the other evening:

Man I—"I see they're giving a double bill tomorrow."

Man II—"What is it?"

Man I—"Romeo and Juliet."

In the Vienna Konzertschau there is an anecdote relating to Rossini and Paderewski: "I have cried only thrice in my life," the composer is reported to have said to the pianist, "when my first opera was

hissed, when I dropped a truffle dressed chicken into Garda Lake, and when I listened to your playing." A comparison of the dates when Rossini died and when Paderewski made his initial appearance takes some of the pith out of the story.

It seems that the recent English Ring was only an imitation.

Soon the Metropolitan will begin the cycling of the Nibelungen and Wotan families, their friends, allies, enemies, loves, hatreds, and private menageries. The procession will bear testimony anew to the warmth of a great dramatist's imagination and a great composer's orchestral genius, both united in one little man with a hooked nose and a fuzzy little beard about whom the world simply will not stop talking.

On the other hand, there is the Milwaukee Free Press, which used its freedom to say that "the Blue Danube waltz contains more melody than the entire Nibelungen Ring of Wagner."

Otto H. Kahn recently gave out ten commandments to be observed by young men desirous of succeeding in business. We herewith beg to offer some rules helpful to a musical career:

1. Don't study classical music for fear of becoming old fashioned. Don't study new music lest you grow too erratic. In fact, study as little as possible so as not to interfere with your own individuality and self-expression.

2. Always admit that you are great, and if no one asks you, volunteer the information.

3. If you are an opera singer, look it; otherwise someone might take you for a bank president, or the head of a ladies' musical club.

4. If your compositions do not sell, accuse your publisher of failing to promote them. If they do sell, accuse him of cheating you on the royalties. If you write popular music, remember that there are as good tunes in the classics as ever were lifted out of them. If you compose only sonatas and symphonies, go to church regularly and pray God to have mercy on your soul.

5. Music students should denounce all teachers except the one with whom they are studying.

6. Always strive for the highest musical goal. Remember that if you fail to reach it, you always can become a music critic.

7. Attribute every great artist's success to luck. If he has merit also, remember that he succeeded in spite of it.

8. Don't study singing more than two months with any one teacher. If you are not in grand opera by that time, you must immediately go to another studio.

9. If you are a Christian, were not born in Russia, and have passed the age of three without being able to play Paganini, Wieniawski, and the Brahms and Beethoven violin concertos, do not try to deceive anyone by declaring yourself to be an Auer pupil for your falsehood will be only too apparent.

10. If you are a trombone player in a symphony orchestra, never stand any impudence from your conductor. Remember that there is always the jazz band.

One of his most unctuous reflections, is Montague Glass' (famous writer of clever stories of Jewish life as revealed in New York's unofficial Ghetto) monograph about "Mashkoff's Conservatory of Music and Business College, on Grand street," and a character named Shinkberg furnishes this bit of artistic observation: "Which it only goes to show what a fool this here Chaimowitz is! All the way through he's got an idea the girl is rich, understand me, when he knows her father is running a conservatory already! Why, if Mashkoff wouldn't got a business college in connection with his conservatory, understand me, he would starve to death. He told me so himself, Mr. Baranow; because the way it is nowadays, Mr. Baranow, any Schlehmil which he plays a little piano oder fiddle, understand me, and ain't bald exactly, thinks he could run a conservatory."

A dealer advertises that he has violins "to let."

For a Ku Klux Klan concert: a trio consisting of John McCormack, Roland Hayes, and Cantor Rosenblatt.

There was a concert at Carnegie Hall last Saturday evening in honor of Maud Morgan, the harpist. Fifty harps were advertised to participate in one number. After it was over, a dissatisfied patron went to the box office and demanded the return of his money. He said he had counted the harps and there were only forty-nine. LEONARD LIRBLING.

HIGH-BROW?

A young singer whom we know recently went to the Juilliard Foundation to inquire about the possibilities of a scholarship. He is one of those youths obliged to go to work early to support himself and help support his family, which doesn't alter the fact that God had given him a very good voice, worth developing. He was a little bit surprised to be told by Foundation authorities that, judging from letters they had received from people they knew in his city, he undoubtedly had a good voice and that the best thing for him to do would be to leave the teacher with whom he has worked for some time past, and go to one of the Foundation teachers. Asked if he was a college graduate he of course replied that he was not, and when it was learned that he was not even graduated from a high school, his chances of any assistance from the Foundation at once vanished. We do not advocate lack of general education in singers, but it is pertinent to remark that if most of the great ones of the world were called upon to pass even the entrance examination to a high school, they would be at a total loss. There is no question but that Caruso was the world's foremost singer, and yet we feel confident that he could not solve the simplest problem in algebra. Mme. Tetrazzini in her prime was the queen of coloraturas—but we doubt very much if she knows what the square of the hypotenuse of a right angle triangle is equal to.

And while we are on the subject of the Juilliard Foundation here is a letter that reached us from out West the other day:

"How does the MUSICAL COURIER feel in regard to the Juilliard scholarship, fellowship, etc.? A number of pupils of our local music school wrote and asked for consideration as fellowship applicants and gave references. These references were carefully gone into and the pupils were quite thrilled, but upon investigation it was found that students would be obliged to study with certain teachers, provided they were advanced enough; if they were not, they would be placed with assistant teachers until such time as they were advanced enough—all this depending upon whether or not they won a contest. It would cost a pupil approximately \$500 to make the trip from here to New York, and take a chance on winning a scholarship with either an assistant teacher or a master. If he won the scholarship he would be allowed \$1,000 a year for tuition—of which he would already have spent \$500 in order to win it. The tryouts are held in October which would mean that any student who was either playing or earning, would have to leave in the middle of his season, or rather, at the most important period of his season—the beginning. I wrote to Dr. Noble and made this suggestion: That if the Juilliard Musical Foundation was to aid and develop music in America, the committee should first remember that America extends out and beyond the Mississippi River; that there are five perfectly good days, as a matter of fact, six, between the Pacific Coast and New York, with transportation about \$350 for the round trip. I suggested that they have an examining board out here, which would serve as a preliminary examination in order that students would know just what percentage of chance they had in the New York proposition.

"For example, we have given a state diamond medal for the best speller in the State. First every town in the State has a contest, then the contestants go to the county seat, then there is a process of elimination, and they go to the capital of the State. Now, if the Juilliard is interested in building up music in America, which we assume, they could hold a preliminary examination in one large city in each State, and some of the community would pay expenses of the winning student to New York for the final tryout. I think it could then build up something very interesting, but no business man would loan a pupil \$500 to go to New York to find out whether he could win a contest. It is too much money for the result."

This is a suggestion. However, the Juilliard Foundation has not, as far as our observation goes, seemed particularly inclined to accept suggestions from anybody.

FOR THE YOUNGSTERS

A week or two ago the Detroit Symphony, Victor Kolar conducting, gave its first concert for the children; 2,000 of them from the intermediate grades heard a program which listed the slow movement from the Beethoven Fifth, the Meditation from Thais, the Dvorak Humoresque, the Oberon Overture, the Lohengrin prelude, The Blue Danube and Moszkowski's Bolero. Said the Detroit News:

Not all, perhaps, of those who attended the concert yesterday acquired thereupon a taste for classical music that will stay with them the rest of their days. Not all, perhaps, will be able to recognize a year hence, on hearing it played, even one of the pieces they listened to yesterday. But it is not

going afar to say that of the 2,000 boys and girls who filed out of Orchestra Hall at the end of the concert, certainly a larger number did so with a better taste and ambition for music than they had when they were ushered to their seats. And this is what the Detroit Symphony Society, which is providing the series quite gratis, seeks to do. A better and more intelligent understanding of good music the society is trying to inculcate in the public. And to do this successfully, it is beginning at the source and encouraging the study of, or at least a sincere interest in, music as a phase of a child's education.

It was New York, if we are not mistaken, which led the way in children's concerts and now has two series. There is nothing that will more quickly make this a real music-loving, music-understanding country than such concerts. It is good to see them extending out through the country.

MUSIC AND ART CENTER

In another column will be found a preliminary description of the Music and Art Center which Mayor Hylan and Chamberlain Berolzheimer finally appear to have secured for the citizens of New York. It is time that this metropolis, in view of its present wealth and cultural importance, possess such an institution. It will be operated non-politically and is in no sense a competitor of existing private schools teaching music or other branches of art. The new Music and Industrial Art High School will be part of the general scheme covered by the Board of Education. The plan is to include also a Dramatic School, and an Industrial Museum. Already wide interest and general approval have been won by the project of the Mayor and the Chamberlain. The Metropolitan Opera House has announced a special performance of *Tosca*, for the benefit of the building fund of the Music and Industrial Art High School and prominent citizens signified their intention of giving substantial donations toward the cause.

A DIFFERENCE OF OPINION

It must be very confusing for the artist who reads the criticisms of his performances with an

I SEE THAT—

Henry Hadley has been made a Fellow of the American Academy of Arts and Letters. Gretchen Haller, contralto, was awarded one of the Juilliard Foundation Fellowships.

The American section of the International Society for Contemporary Music will submit music for the Prague and Venice festivals.

Roman Romani has written three operas, all of which have been produced in Italy.

The Pius X School of Liturgical Music announces that a choral society for mixed voices is being organized.

The City Music League aims to carry a complete list of musical artists and to use every effort to find engagements for these artists.

Charlotte Lund is giving fortnightly operatic recitals in the Princess Theater.

Organist Dupre has arrived in America with his French bride.

Andreas Dippel was granted a divorce last week in Chicago. Alfred Cortot is coming to America in January for a very closely booked tour.

Alexander Nakutin has founded an Institute of Musical Art in Chicago.

Alberto Terrasi has been engaged for an extended tour of South America with the Savoy Opera Company.

This year's enrollment at the Cornish School, Seattle, was three hundred more than last year.

Richard Hageman will conduct the newly organized orchestra of Educational Alliance.

Symphony concerts for children are becoming popular in a number of cities.

Ruth Ray was married to Herbert F. Willson on September 28.

On another page of this issue Cesar Saerchinger writes interestingly of musical conditions in Europe.

L. Fabre has returned from a sojourn of several years abroad.

On page 50 Ella Spravka discusses politics and pianism.

Paul Kefer will replace the late Joseph Press as cellist of the Kilbourn Quartet, as first cellist of the Rochester Philharmonic and as teacher at the Eastman School.

Mabel McKinley will open a fourteen weeks' tour in Birmingham on December 11.

The Institute of Musical Art has arranged a series of concerts for the relief of musicians in Germany.

Plunket Green believes that Schubert's *Doppelgänger* is the greatest song in the world.

Lamond will do some teaching this season.

Jenö De Donáth is a violinist, composer, conductor, pianist and a Doctor of Law.

The Rochester American Opera Company gave its first performance on November 20.

The next Bayreuth Festival will take place from July 22, 1925, to August 22, 1925.

The National Federation of Music Clubs offers some new prizes and scholarships.

A new music and industrial art high school is to be founded by the City of New York.

Harriet Ware's mother, Emily Sperry Ware, is dead.

Monthly recitals are given in Chicago by advanced pupils of Clemens A. Hutter.

Alexander Brailowsky was hailed as a genius at his recent New York recital.

The Music Teachers' National Association will meet in St. Louis, December 29 to 31.

WARNING

It has come to the attention of the MUSICAL COURIER that a certain teacher who sojourned for a while in America not long ago let it be known that pupils would be received, and demanded that those who applied for lessons should pay in advance. Considerable sums of money were paid by pupils to this teacher, so it is alleged, and it is alleged further that the teacher left America without giving all of the lessons that had been paid for and without refunding the money.

A word to the wise is sufficient and in future it might be a good idea for such pupils to put their faith in teachers established in America and known to be reliable, not only musically but financially as well!

honest desire to get any aid there is in them and to improve himself in accordance with their suggestions. For instance, Walter Golde must have felt very sad to find out that Ernest Newman thought he accompanied Elena Gerhardt "conscientiously, but without the elasticity of rhythm and the variety of tone-colors that a style like hers requires." However, he must have felt better when he discovered that W. J. Henderson, who has known his work much longer, was of quite a different opinion. Said the New York dean: "Schubert's songs are not for the voice alone. The piano parts are never mere accompaniments, but instrumental parts of essential importance. In the hands of Walter Golde they were always delightful." And the Times critic sided with Mr. Henderson. "A notable factor," he wrote, "essential as Wagner's orchestra to his dramas, was the deft accompaniment by Walter Golde to the singer's interpretations." Odds appear to be two to one in favor of Mr. Golde.

Mabel Wood Hill's transcription of Bach preludes and fugues was played by the New York Philharmonic Orchestra on November 23.

Mrs. J. F. Lyons, president of the N.F.M.C., is spending the current week in New York.

Beniamino Gigli was in an automobile accident last Sunday, but fortunately escaped injury.

It is reported that Puccini is suffering from a throat malady which may delay the completion of his new opera, *Turandot*.

A series of master classes is proposed for Atlantic City. Toscha Seidel's Norwegian tour exceeded all expectations artistically and financially.

Mme. Leschetizky made her first appearance in America as soloist with the Chicago Symphony Orchestra.

George Liebling scored a decided success at his American debut in Town Hall, New York, November 18.

Helmut Teschner Tas entertained in honor of Mrs. Walter Henry Rothwell.

Goossens has concluded his season with the Rochester Philharmonic Orchestra and will soon return to London. Carlos Sedano will give a second New York recital in January.

Eight well booked seasons have elapsed since Mischa Levitzki made his debut in concert.

Beatrice Lohre, dramatic soprano, won the scholarship offered by May Stone.

Pavlova and her Ballet will give an extra week at the Manhattan Opera House beginning December 22.

G. N.

Women's Symphony Orchestra in Concert

The Women's Symphony Orchestra of Philadelphia, J. W. F. Leman, conductor, gave a concert at the State Normal School in Glassboro, N. J., November 3, with Dr. Thaddeus Rich, concertmaster of the Philadelphia Orchestra, as violin soloist. A capacity audience with extra seats placed upon the stage greeted this unique organization which rendered a most interesting program. Dr. Rich played the *andante* and *scherzo* by David with orchestral accompaniment and a group of numbers with Mildred Ackley at the piano. Preparatory to the evening concert a portion of the program was given in the afternoon for the benefit of the county school children, with Florence Dare, supervisor of music, illustrating the music being played and the instruments in use in the symphony orchestra by impromptu talks between numbers. A child prodigy, Charles Jaffe, seven-year-old violinist, was the soloist. The Women's Symphony Orchestra will give a concert at the New Atlantic City high school auditorium on December 8.

Musicales at the Roosevelt

The new Hendrick Hudson dining room at the Roosevelt, in New York, is the setting of a series of Sunday dinner musicales, beginning Sunday, November 16. Orlando's ensemble of sixteen pieces, conducted by Herbert Soman, furnished the music.

Gabrilowitsch to Play Again in New York

Ossip Gabrilowitsch, who has already been heard in New York in recital and orchestral appearances this season, returns again to New York to play the Beethoven Emperor concerto with the Friends of Music.

Nevill-Smith a Successful Broadcaster

H. Nevill-Smith, Australian baritone, broadcasted an interesting program of Italian and English songs from station WOR on November 13. He received many letters of appreciation from listeners-in.

PREMIERE OF STRAUSS' INTERMEZZO CLIMAX OF DRESDEN'S STRAUSS FESTIVAL

(Continued from page 5)



TWO SCENES FROM STRAUSS' LATEST OPERA, INTERMEZZO.

(Left) The opening scene. Court Kapellmeister Storch (Strauss himself), quarrelling with his wife before his departure on a trip. The singers are Josef Correck (Dresden Opera) and Lotte Lehmann (Vienna Opera). (Right) The scene on the toboggan slide, in which the wife starts a little flirtation with Baron Lummer, whose role is taken by Theodor Strack (Dresden Opera).

heard it three times) the more one inclines to this opinion of the master himself.

Special comment must be made on the many symphonic interludes by the orchestra. It is they that make the somewhat motley sequence of numerous scenes and scenelets pos-

reproduction of the rooms in Strauss' villa at Garmisch, in the Bavarian Alps, and even the make-up of the actors aimed at actual portraiture.

The public, at the dress rehearsal and the première, was highly enthusiastic. Strauss was given a stormy—and in

the circumstances demonstrative—homage. This great success will help him bear the loss of his Vienna post. A man who, at the age of sixty, can produce a work like *Intermezzo*, may look into the future with confidence.

DR. ADOLF ABER.

Sakhara Produced in Frankfort

Frankfort, November 10.—The Frankfort Municipal Theater produced on November 8 an opera, *Sakhara*, by an American who calls himself Simon Bucharoff. The story is a jolly thing about love between brother and sister. The music does not show evidence of any decided personal creative force. It borrows from all styles, mainly from the veritis Italian school.

H. L.

Cortot Coming in January

Alfred Cortot, coming to America in January for a very closely booked tour, has been playing in England, and at his third concert in Queen's Hall had to turn away would-be auditors. Mr. Cortot, by the way, writes that he is convinced that program notes for piano recitals ought to become fashionable in the United States. He believes that they would increase immeasurably the enjoyment of concertgoers.

Lucy Westen Re-engaged for Chicago Opera

Lucy Westen has been re-engaged for the Chicago Civic Opera. Miss Westen has a beautiful soprano voice and achieved a decided success as Endosia in *La Juive* with this company last season. She is a Saenger artist.

Lee Cronican Opens Studio in Washington

Lee Cronican has opened a studio in Washington, D. C., for instruction in repertory, style in singing and diction. Mr. Cronican was for three years associated as pianist in the New York studios of Percy Rector Stephens.

Menth Plays at Georgian Court College

Herma Menth, pianist, was engaged for a recital at Georgian Court College, Lakewood, N. J., on November 16. This event marked the formal opening of the college.



sible. The manner in which Strauss glides, in these interludes, from one mood to another, and yet makes one feel constantly the merry and carefree undertone of the whole work is another "lucky strike," and in this respect *Intermezzo* must be regarded as a glowing example. There are places, of course, where the power of invention is weaker, especially those in which, as in the last tableaux of the first act, a somewhat mushy sentimentality gets the upper hand—a sentimentality that is not a fundamental characteristic of Strauss. On the other hand there are so many highlights in the score that these shortcomings may well be ignored. Among these high spots of a simply delicious kind of genre painting are, for instance, the very first scene, showing the wild domestic chaos during and after the departure of the husband on a voyage; again, the scene of the ball in a rustic hostelry, the Skat-game scene, and the final scene in which domestic peace is re-established in the house of Strauss.

THE PERFORMANCE

The perfection with which the Dresden Opera has brought out this work cannot be too highly praised. The two artistic heads of the institution, Fritz Busch as conductor and Alois Mora as stage manager, have by this performance definitely proven themselves to be the right men in the right place; and the orchestra, already famous throughout the world, added another famous deed to its record. For the principal female role the Dresden Opera had secured one of the best members of the Vienna Opera, namely Lotte Lehmann. A more ideal representative of the role would be hard to imagine. Musically she commands her part down to the last thirty-second note; her enunciation is exemplary, and the warmth and sweetness of her voice, in the broad lyrical passages, is ineffable. The man's part was sung by Josef Correck, that of Baron Lummer (a character with whom Christine starts an innocent flirtation during her husband's absence) by Theo Strack, and the Kapellmeister by Hanna Lange. Smaller parts were well taken by Liesl von Schuch (Chamber Maid) and Ludwig Ermold (Commercial Councillor).

The stage settings are in part a photographically faithful



THE NEWEST STRAUSS OPERA MANUSCRIPT.

Richard Strauss' new opera, *Intermezzo*, produced for the first time at the Staatsoper, Dresden, under the direction of the composer. These two pages of the original sketches, which were presented by the composer to Cesar Saerchinger, are from the second act. Note the *parlando* style!

"Mr. McCormack continues to give public lessons in the art of singing."

W. J. Henderson, New York Sun.

JOHN MCCORMACK'S

Critics Acclaim "Master-Singer"

New Triumphs in NEW YORK BOSTON

LONDON

"MODEL OF LEGATO PHRASING"

"He proceeded to give object-lessons in the refinements of vocalization. The Scarlatti Aria "Caldo Sangue," from "Re di Gerusalemme," in which he was first heard, provided a model of legato phrasing—the forerunner of many instances of the value of breath-control. One could not help wondering how many singers of the present day could sustain the long sequences of the word "wandering" which occurs in Handel's "O Sleep Why Dost Thou Leave Me?" on a single breath, as he did. And the enunciation of every syllable he sang was clear to a degree."—*Morning Post*.

"UNHACKNEYED"

"Mr. McCormack offered a very substantial program. He did not propose the three hackneyed arias with a few ballads which famous singers often think are good enough, but gave a scheme of songs in four groups, calculated to show very different sides of his art which, in the years since he was heard here, he has developed considerably. One often has to praise the intelligence of artists whose technique of singing is defective; Mr. McCormack has used his complete vocal control to serve interpretative ends."—*The Times*.

"A FINELY MATURED ARTIST"

"Mr. McCormack has come back to us a finely-matured artist. The old beauty of voice, with even more richness, is there, and the expressive sympathetic quality of his art has deepened to a point at which his singing is a delight both on the vocal and interpretative sides."—*The Daily Chronicle*.

"EXQUISITE SINGING"

"Mr. McCormack not only sang well—exquisitely even—but also sang good things, and this was the chief surprise for those who remembered his leaning towards cheap ballads in the old days. He began with the classical aria "Caldo Sangue," of the older Scarlatti, and the listener was immediately won by the singer's perfect technical judgment and by his expressiveness."—*The Daily Mail*.

"THE REASON"

"In the United States Mr. McCormack can draw audiences such as no one except Caruso has been able to attract. The reason is not far to seek. The chief characteristic of his singing is charm both of voice and of phrasing. His sentiment is sincere and not too subtle; there is never any doubt what he wants."—*The Daily News*.

"ALMOST INCOMPARABLE GIFT"

"And so yesterday the return of John McCormack marked a red-letter day in his own life, a red-letter day also in the history of London concerts. Only the welcome accorded to Fritz Kreisler, when he first played here after the war, is at all comparable to the scene yesterday. Probably to no British-born singer of our time has been paid such tribute after a prolonged absence. When he began it was with Scarlatti, with that finely-drawn melody we so seldom hear, the "Caldo Sangue" from the "Re di Gerusalemme"; then followed "O Sleep Why Dost Thou Leave Me?" from Handel's "Semele" and the very rarely heard "Vanne si superbo va" from the same composer's "Giustino." Had the singer proceeded no further than this first group the audience would have known him for a master of phrasing and diction even if only a few knew that he was performing feats of breath-control that were proof of the highest technique. But as in all sincere art the technique is only the means toward a desired end, so in these arias of the classical period and in the Lieder of Schubert and Brahms and Wolf which followed one thought less of how they were sung than of the song themselves, of their beauty and of their essential mood. This seems to be McCormack's almost incomparable gift."—*The Daily Telegraph*.

"HAS CLIMBED TO GREAT HEIGHTS"

"One can understand how it is that no tenor, with the exception of Caruso, has ever drawn such audiences in the United States. Those who remembered his first appearance at Covent Garden in 'Cavalleria Rusticana' when he was paralysed with fright and his voice came out by fits and starts, would have been rash indeed if they had prophesied of him anything like the great heights of art to which he has climbed."—*Jewish Guardian*.

"TONE COLORING WITH ASTONISHING EASE"

"Mr. McCormack is still in his prime, and he was in glorious voice this afternoon, his singing of Scarlatti's "Caldo Sangue" and Handel's "O Sleep Why Dost Thou Leave Me?" made one realize the truth of Wagner's assertion that the human voice is 'the most genuine and the most beautiful organ of music.' All the infinite variety of tone coloring in these beautiful arias the great singer produced with astonishing ease."—*The Scotsman*.

NEW YORK

"UNQUALIFIED DELIGHT"

"Mr. McCormack continues to give public lessons in the art of singing. To those who cherish the fundamental beauties of song his spinning of tone in the long sustained phrases of Bach, his facility a brie in the Handel number and always the exquisite clarity of his diction were sources of unqualified delight. He always sings, too, as if he loved to do it, and the spirit which lies behind that kind of singing is never without persuasive effect on an audience.

"There is only one John McCormack and everyone knows it."—*N. Y. Sun*.

"IN PRIME FORM"

"John McCormack's admirers jammed the utmost capacity of Carnegie Hall last night, frankly rejoicing to find their tenor hero in prime form at the outset of a new season. The singer met them in a mood of his musical endeavor, such as has for years given artistic interest to his annual return."—*N. Y. Times*.

"PERFECTION IN AN IMPERFECT WORLD"

"What is there left to say of that golden voice, that masterly technique, that perfect use of a perfect instrument? His singing was, as it always is, one of the perfect things in an imperfect world."—*The Evening Bulletin*.

"ALWAYS EFFECTIVE"

"John McCormack's common sense has kept him from using his voice for purposes for which it was never intended, and his natural good taste restrains him from applying too much vocal 'make-up' to his song. His voice has power enough when power is wanted; but it is used sparingly—only in certain songs, and at the moment of crisis in them—and so is always effective.

"Mr. McCormack does not merely use his voice like an instrument in the matter of tone; he phrases like an instrument. One of the secrets of his success with the public is probably the feeling he gives his hearers (though perhaps they are not consciously aware of it) of perfect ease and security; after he has sung half a dozen phrases we know that every subsequent phrase will spin itself out to the end like pure silk."—*N. Y. Evening Post*.

"SOMETHING MORE EXQUISITE STILL"

"Mr. McCormack's perfect technique is a delightful thing to watch—everything seems so simply and easily done. But technique isn't all. 'Ah, no, it was something more exquisite still,' to quote one of the tenor's ballads."—*N. Y. Eve. World*.

"GOLDEN SUMMERTIME OF SONG"

"John McCormack did some golden singing last night at Carnegie Hall. We might use a whole handif of adjectives besides that one but they wouldn't describe the thing any more adequately. There was, indeed, this golden glow to his voice such as no other tenor of the day quite achieves, and that no one has heard from anyone else since Caruso in his best years.

"The tenor is now in the ripe fullness of his powers, his art has grown to be something that is interesting to people not merely satisfied with the obvious, and his voice, as we have said, is in its golden summertime."—*N. Y. Eve. Journal*.

PHILADELPHIA

"NOW AT THE ZENITH"

"McCormack's voice is as beautiful and as resonant as of yore. Indeed, if anything, it should be said that he is now at the very height of his artistic powers. Luscious tones are heard and there are wondrous shadings that linger caressingly on the ear."—*The Phila. Record*.

"THE HUMAN NOTE"

"The secret of Mr. McCormack's gigantic appeal is the thoroughly human element of his singing, partly in vocal quality, but even more in interpretation. He does not indulge in vocal pyrotechnics; every song meant to convey a definite impression—and it does. Mr. McCormack can reach the average human temperament in a way that no other singer of the concert stage can."—*The Phila. Pub. Ledger*.

"He proceeded to give object lessons in the refinements of vocalization."

London Morning Post.

RE-CONQUEST OF LONDON

Singer and Master-Musician"

ON PHILADELPHIA and CHICAGO

BOSTON

"THE RICHNESS OF VOCAL PRIME"

"Now and again to every singer of the first rank, to every frequenter of his concerts, comes a day when all things are for the best in the best of all possible worlds. Such an afternoon descended upon Mr. McCormack and his audience yesterday afternoon at Symphony Hall. None is wiser over his own singing, by which taken he must have known that for the hour he was a zenith. Surely he called it good; most certainly he made it golden. Unclouded, unruffled, responsive to his slightest or his largest will, went what may be called his two voices—the voice of deeper and darker timbre, of propulsive power and ardent range, such as he brought to the air from Handel's 'Giulione,' the songs from Brahms, and 'Hallelujah' of Hummel; the voice of lyric loveliness and delicacy, of sentiment and of fancy, that may traverse alike the piano ecstasies of Bach or the wistful humors of Irish folk-song. For the hour, the depth and breadths of the heroic voice were inexhaustible. For the hour, the limpidity and the purity of the lighter voice caressed the listening senses. Higher and higher it rose, yet not a hint of falsetto pinched it. Through two hours from Mr. McCormack flowed the range and the riches of vocal prime."—*Boston Transcript*.

"A HINT TO STUDENTS"

"Mr. McCormack, in splendid voice, singing with the technique which few can equal today and none can surpass, and with even more than his usual curious power of lending lustre to a pebble till for the moment it gleams like a jewel. "It is much to be hoped that many 'Handel and Mozart singers' were in attendance, to learn what they should do."—*Boston Herald*.

"HANDEL AND MOZART HAVE FOUND THE VOICE"

"Fortunate indeed, are the early composers in this generation. Mozart has found a voice. Now Handel, too, may profit by an animating spirit. One felt yesterday, as he listened to the far flung cry of 'Vanne superba va,' that here was Handel superbus, a Handel all too foreign to the 20th-Century ear."—*Boston Globe*.

CHICAGO

"GREATEST OF ALL"

"John McCormack is the greatest of the singers. The secret of his greatness lies in his unrivaled power to seize the beauty, the eloquence, the pathos or the humor of a text and to project it as the message of the song, adorned with all the graces of melody and with the glamorous magic of his tone."—*Chicago Herald Examiner*.

"PERFECTION"

"What there is of art in singing John McCormack displays in perfection. In so doing he makes almost every other member of his profession seem to be relying on anything at all but art, and hoping in the main to make nature sound grand."—*Chicago Journal*.

"HEART, BRAINS, SKILL"

"There was the usual gathering to hear John McCormack, and they were rewarded by hearing beautiful singing. "It was singing such as one seldom hears, because so few artists have the required heart, brains and skill. But it can be done, since McCormack did it."—*Chicago Evening Post*.

"INSPIRED SINGING"

"He sang last night as an inspired messenger of a very lovely art, and this is no hyper-sentimental effusion, but the mere truth. Truly a great and noble singer is John McCormack."—*Chicago Evening American*.

"THERE IS NO OTHER"

"As a singer there is no other who can so touch the heartstrings. He is not only a great singer, however, he is also a student, one who is ever looking for new sources of inspiration."—*Daily News*.

VICTOR RECORDS



Photo by Arnold Genthe, N. Y.

Management { **CHARLES L. WAGNER**
D. F. McSWEENEY

511 Fifth Avenue
New York

NEW YORK CONCERTS

(Continued from page 18)

riot of applause for Brailowsky. Here he displayed his most charming and piquant graces and a New York audience never has heard better Chopin playing, more in the mode of that composer, or more stimulative to the hearer.

Schumann, Moussorgsky, Stravinsky (étude in F sharp minor) and Liszt's sixth rhapsody also were on the list, and represented a crescendo of pianistic delights, the climax coming with the final number, in which Brailowsky loosed all the demons and fires of his tremendous technic and stirred the auditors into demonstrations that brought in their train a series of supplemental pieces, each encore being received with ever increasing eagerness and pleasure.

It was an evening not to be forgotten for it represented the rising of another brilliant star in the small cluster which this country has heard and adorned with such laurels as belong only to genius.

NOVEMBER 20

The Lenox String Quartet

The Lenox String Quartet, consisting of Sandor Harmati, first violin; Wolfe Wollinsohn, second violin; Nicholas Moldavan, viola; and Emmeran Stoerber, cello—gave a concert in Aeolian Hall before a large and interested audience on Thursday evening. The program opened with quartet, op. 51, No. 1 (in C minor), Brahms, which was followed by Alois Reiser's quartet, op. 16, in E minor, and closed with quartet, op. 77, No. 2, in F major, by Haydn.

The four musicians are entitled to praise for the sincerity of their work, which, at all times, was well balanced and free from attempts by any member of the organization to overpower the others. The quartet by Alois Reiser, although heard in New York about four years ago when presented by the Berkshire String Quartet and also played at Mrs. Coolidge's in Pittsfield, Mass., was heartily applauded. The composition was thoroughly reviewed in the MUSICAL COURIER at the time of its Pittsfield and previous New York hearings, and therefore calls for no further comment at this late date. Mr. Reiser, who occupied a box, was obliged to rise and acknowledge the applause bestowed.

Rose Armandie

The beautiful soul of France was brought to Aeolian Hall on the afternoon of November 18, by a newcomer whose name is Rose Armandie. She is French, and of the French artists who have come to America within recent years she is one of the few whose devotion to the art of France has been shown to be complete and exclusive, and one of the few who proved herself to be unwilling to bow to the supposed taste of American audiences. This is worth saying, for it has been alleged almost innumerable times that Americans are prejudiced and of such untrained taste that they could not be expected to appreciate such refined and delicate art as this. And it is not improper to add that one reason why America does not demand French music is, that it has had so little opportunity to hear it that it is still quite unfamiliar. Yet, upon our American composers of today this art has had the greatest influence of any, and one hears the gray French harmonies along Broadway and is in the jazz marts as much as in the most serious works of our serious composers. Miss Armandie, then, brought a message that all should understand, and it is to be most sincerely hoped that America will be awake to it and show itself ready to receive it.

To say that Miss Armandie brings to us the soul of France is in no wise an exaggeration. Not only what she sings but her manner of singing it, and the lovely voice she sings it with, all are thoroughly French. Her voice deserves especial comment and commendation, for it is one that possesses the rare quality of growing more lovely and more richly sonorous as it ascends to the higher registers. It is simply full of vibrant warmth and passion—a voice that would cause every serious composer to exclaim: "Oh! If only that voice would sing my songs!" And in the exquisite poems of Paul Verlaine, Jean Richepin, Stephane Mallarme, Charles Baudelaire and Maurice Maeterlinck, Miss Armandie found scope to give voice to those mysterious poetic depths of France, the expression of which has placed her poets, her painters and some of her musicians above all others of recent times in the soul-searching penetration of pure feeling undisturbed by materialism.

To say the ordinary things about a singer like Miss Armandie would be absurd. To comment upon her art without giving credit for it to the country of her birth, to the poets and musicians who made it possible, would be equally absurd. And no less so would be to deny her the praise which is her due for so wonderfully merging herself into this spirit. To say this is the same as to say that Miss Armandie is a very great artist. She has captured the secret of great art, which is the secret of intimate and sincere expression, and she possesses in unusual degree the musical and vocal gifts to give it its due.

New York Philharmonic

Many readers (like many hearers at the Philharmonic concert on Thursday evening at Carnegie Hall) will be surprised to learn that Dvorak wrote five symphonies and that the New World is the fifth. It was the second that Willem van Hoogstraten elected to play. In this work it can hardly be said that Dvorak had found himself, but in the course of it he found a great many others, among them Brahms, Wagner, Gounod—his taste was catholic. Yet there is enough of his native Czechish folk tunes and rhythms to give much vitality to part of the work, especially the scherzo and the finale. It is a tuneful work and, effectively played, as it was, made a decidedly agreeable impression.

The other two numbers on the program were a Handel Concerto grosso for two violins and cello concertante, with string orchestra, which is a very nice concerto grosso if you care for concerti grossi, and was agreeably played by Messrs.

Guidi, Lange and Schulz as the solo instruments. Then came Ravel's Mother Goose Pictures, whose shimmering beauties and quaint conceits were agreeably brought out by Mr. Van Hoogstraten. All in all an excellent program, well selected and thoroughly well played!

NOVEMBER 21

Biltmore Morning Musicale

A large and representative audience attended the second Friday Morning Musicale in the grand ballroom of Hotel Biltmore on November 21. The artists who appeared were: Beniamino Gigli, tenor; Magdeleine Brard, pianist, and May Korb, coloratura soprano, with Vito Carnevali accompanying the two singers.

Miss Brard opened the program with a group of Chopin numbers, comprising Fantaisie Impromptu, Etudes Nos. 5, 3, and 21, as well as Preludes Nos. 17 and 16, to which she was obliged to add as encore the Minute Valse by the same composer. She later played two Saint-Saëns numbers, Ballet d'Alceste and Etude en forme de valse, and another

talent. Scarcely twenty years old, if that, she is a finished pianist of decided individuality. Her technic is impressive. Never does she convey anything but a feeling of absolute ease and surety. Her passage work is clean-cut, her coloring varied and absolutely under command. It was the piano playing not of one who is still in the chrysalis stage of the artist-pupil but who is a professional in her own right. She has brilliancy, strength or delicacy as the work in hand demands. There are, too, fancy and imagination. When she is a few years older there will be, doubtless, a little more warmth, a bit more of what the Germans call Innigkeit. The wistful, caressing quality of such things as the second theme in the first movement of the MacDowell Sonata Tragica is not quite hers to command as yet.

She began with the first performance in New York of four movements from the Bach B minor sonata for violin in the new transcription by Leopold Godowsky. These are very masterpieces of pianistic genius and in their first trial demonstrated how effectively they serve as a dignified and yet hearable opening group for a recital. Miss Glass played the movements with feeling and taste, especially the Maestoso largamente which opened the set. The shorter pieces were rather unusual in their selection. There were the Mendelssohn-Liszt On Wings of Song and the Schubert-Liszt Hark, Hark, the Lark, the sparkling Rosenthal Papillon, a Scarlatti pastore, beautifully clean, Ravel's Jeux d'eau, shimmering and splashing, and the Chopin ballade, op. 38, played with unexpected depth and insight.

There was a large audience which demanded a number of extra contributions, and numerous flowers were brought to the young artist. All in all it was a most auspicious debut.

Antonio Lora

Antonio Lora, a young pianist of Italian birth, though of American training, made a very favorable impression at his debut in Aeolian Hall on Friday afternoon. His program was exacting and proved beyond a doubt his pianistic instruction had been of the best. It is understood he received his training from the well known pedagogue, Alberto Jonas.

The first group consisted of two Brahms ballads, in D minor and B major, and a sonata, op. 101, by Beethoven. The second group contained Schubert, Chopin and Rachmaninoff numbers. The last group was composed of dances of all kinds, a Northern Dance by Jonas, Spanish Dance by Granados, Tango by Albeniz-Godowsky; Hopak by Moussorgsky-Rachmaninoff; Song Without Words by Sapellnikoff, and Naila Waltz, by Delibes-Dohnanyi.

Mr. Lora has excellent technic and showed keen musical appreciation for this exacting program. With such an excellent foundation this young pianist should go very far in the musical world. The local press commented very favorably on his playing.

NOVEMBER 22

Ernest Hutcheson

At his second piano recital of the series of seven, on November 22, Mr. Hutcheson selected compositions by Haydn, Mozart and Beethoven. The audience, which was very large, consisted mainly of professional and amateur musicians, as well as serious piano students. Mr. Hutcheson enjoys the distinction of attracting more serious musicians to his concerts than the general run of pianists, which, to the least, is a flattering tribute to his outstanding musicianship.

The program opened with two compositions by Haydn, Variations in F minor and Fantasia in C major; Mozart's Fantasia in C minor and Gigue in G major; and Beethoven's Sonata in C, op. 53, Andante in F major, as well as Sonata in C minor, op. 111.

It is unnecessary to point out to the readers of the MUSICAL COURIER the many outstanding features of Mr. Hutcheson's art and musicianship. Suffice it to say that he was at his best and in consequence evoked sincere applause from his critical hearers. At the conclusion of the program he was obliged to give six added numbers by Beethoven.

Josef Hofmann

On Saturday afternoon Josef Hofmann gave his first New York recital of the season at Carnegie Hall. There was the familiar phenomenon of an auditorium filled to the last seat with wildly enthusiastic hearers who took with rapture—almost ecstasy, one might say—everything Mr. Hofmann gave them and called for more. It was a typical Hofmann program, with Schumann (the Kreisleriana) and Chopin for cornerstones. The last group had some pleasant new material, a rarely heard D minor prelude of Rachmaninoff; Godowsky's fascinating transcription of the Albeniz Tango, which lifts that piece out of the salon music class; and an ingenious Godowsky version of the most familiar Schubert Moment Muscale. Mr. Hofmann seems to have a fresh interest in things this season. Such a master of the piano has he been in recent years that one feels occasionally as if his attitude toward what he did was a trifle blasé. But there was strength and youthful vigor in his work Saturday, purity of line, chastity of style and phrasing, and a virginal interest in the music that he played. Particularly in the Chopin there was a warmth, loveliness and depth added to his customary superficial brilliancy of execution. It was Mr. Hofmann renewing his youth.

Eddy Brown Scores in Denver

R. E. Johnston recently received the following telegram concerning Eddy Brown's appearance in Denver: "Eddy Brown played last night to large audience in Denver auditorium. Tremendous sensation. Consider him one of greatest masters of the violin today. His program a masterpiece of beauty and art. His technic is marvelous and his beauty of tone unsurpassed. Congratulations on such an artist. (Signed) A. M. OBERFELDER."

VLADO

KOLITSCH

New York Recital
CARNEGIE HALL
January 27, 1925
Management: ANTONIA SAWYER, Inc.
Aeolian Hall, New York

Regina Kahl Gives Recital

Regina Kahl, dramatic soprano, appeared under the auspices of the Washington Heights Musical Club at the clubrooms, 200 West 57th Street, on the evening of November 18. Miss Kahl, who has been studying with the prominent contralto and teacher Ethel Grow, made a splendid impression on this occasion. She has undeniably musical talent, and a voice of fine quality and range, and she will undoubtedly take her place among the highly appreciated singers of the day when she finds means to launch herself in a public career. Her program was chosen with care and skill. The first group was selected from 18th century works, which proved to be highly pleasing and were done with such traditional poise that they succeeded in winning popular favor with the audience.

In her second group Miss Kahl sang, in French, three works from the Russian school—Gretchaninoff, Glazounoff—very splendid examples of this vivid and emotional school of modern music and well suited to the luxurious warmth of Miss Kahl's voice and style. Miss Kahl was especially successful in the long group of American songs, the composers represented in this group being Elizabeth Harbison, David, Alma Goatey, Elliot Griffis, John Powell, David Guion, Frank La Forge and Winter Watts. Under the tuition of Miss Grow, Miss Kahl has developed some of the style of her teacher and the beautiful English diction of which Miss Grow is one of the best exponents. Such singing is a delight, and the time will come when the American public will demand more of it than is at present in vogue.

Miss Kahl's final group was selected from the works of modern Italians—Respighi, Santaliquido, Castelnuovo-Tedesco and Reci—which proved to be highly effective compositions in the style that is now becoming a recognized factor in the creation of modern music and has much to commend it. This entire recital was a huge success and encourages one to believe that Miss Kahl will soon come out as a public recital singer.

Miss Kahl was assisted by Evalyn Crawford at the piano in an efficient and sympathetic manner.

Institute Concerts for Artist Relief

A series of concerts for the relief of musicians and music students in Germany has been announced by the faculty council of the Institute of Musical Art, of which Dr. Frank Damrosch is director. The programs will be given by faculty members and graduates of the Institute of national reputation in the music world, with orchestra and choral work by present students. As all are donating their services, the entire proceeds will go to the benefit fund.

The first concert will be given on Monday evening, December 1, by the Elshuco Trio, composed of Willem Wilke, cellist and instructor at the Institute; William Kroll, violinist and artist graduate, and Aurelio Giorni, pianist and former instructor at the Institute. Mischa Levitski will give the second concert on December 15, and on January 19 Sascha Jacobsen and Arthur Loesser will be the artists. The string ensemble under the direction of Franz Kneisel will play on February 2, and the final concert of the series will be given at Aeolian Hall, February 25, by the orchestra of 100 pieces, soloists and the Madrigal choir of the Institute. The first four programs will be at the Recital Hall in the Institute.

The faculty council in charge of the benefit series consists of Gaston Dethier, Carl Friedberg, Percy Goetschius, Franz Kneisel and Dr. Frank Damrosch. Speaking for the committee, Dr. Damrosch said:

"The almost unbelievable distress, to the point of actual starvation, among the musical profession in Germany is as great as ever in spite of the generally improving conditions. This winter is liable to prove a very difficult one, although when it is over, we believe the situation will have so righted itself that it will not again be necessary to ask for outside help. That is why we appeal for the support of musicians and music lovers for this series of concerts."

Dupré Plays at Wanamaker's

Marcel Dupré, French organist, gave the first recital of his third American tour at the Wanamaker Auditorium, November 18, this being also the third anniversary of the inauguration of the Wanamaker organ. In honor of the double event Mr. Dupré presented for their first American performance two of his new works: Suite Bretonne and Symphonie-Passion. The Bach prelude and fugue in D opened the program, followed by the Suite Bretonne, which consisted of Berceuse, The Bells, Perros-Guirec, and Spinning Song; all three being charming and colorful. After the Bach Passacaglia came the symphony, based on the life of Christ, the four movements being entitled Expectatio, Natus Est, Passus Est, and Resurrexit. It is written with admirable skill and effectiveness, the harmonic treatment being rather modern. In this respect Mr. Dupré showed a pleasing development. He is progressing likewise in individuality of style. The anxiety and unrest of the first movement were particularly well portrayed, working up to a climax which was a hymn of triumphant hope. In the second movement (the Virgin Mother watching over the Infant Jesus), the march of the shepherds, and the final Alleluia sung by the Celestial Host, the march to Calvary, the crucifixion, and the entombment in the third, and the joyous hymns of resurrection in the last movement, were all excellently worked out, with sincerity of feeling and triumphant command of technic. A theme was pre-

MUSICAL COURIER

sented by Archer Gibson, upon which Mr. Dupré made an improvisation after the manner which has brought him enduring fame. His accustomed musicianship in the matter of technic, understanding of his instrument and individuality and variety of registration were again in evidence. A capacity audience attended the recital.

Franklin Riker Artists in Recital

An unusually large audience—for in addition to a packed auditorium there were numerous standees—was on hand for the joint recital given by Helen Clark McCoy, soprano, and George T. Hottel, tenor, in the Academy of Music foyer, Philadelphia, on the evening of November 20. That the audience was repaid in full for attending the recital was evident by the spontaneous applause which greeted both of the young singers following their renditions. Each artist was heard in two groups of solos, and the recital opened and closed with duets, with the Parigi, O Cara from La Traviata dividing the program. Miss McCoy, as well as having a personality which wins her audience, is the possessor of a high soprano voice of fine quality. Mr. Hottel's diction was especially commendable, but he also won success for his fine singing and artistic interpretations. Needless to say both artists were encored a number of times; they are artist pupils of Franklin Riker. Dependable Ellis Clark Hammann furnished his usual musicianly accompaniments at the piano.

St. Cecilia Club Activities

Victor Harris conducted the first concert of the St. Cecilia Club for this season at a special performance given at the Montefiore Hospital, New York, at which the assisting soloist was John Barclay, baritone. The St. Cecilia Club now gives a concert each year in one of the New York hospitals on that date, the occasion being a memorial to one of its former members, Alice Mandelick Flagler, the contralto. The Club also will give a concert in the People's Symphony Chamber music series at the Washington Irving High School on January 16, 1925, and its two regular concerts for members and subscribers in the ball room of the Waldorf-Astoria on January 20 and March 31. At the concert on January 20, the club will be assisted by Knight MacGregor, baritone, and Theodore Cella, harpist, and at the concert on March 31 the club probably will be assisted by an orchestra from the New York Philharmonic Society.

Katherine Glen's Quintet Played

Katherine Glen, widely known as a writer of songs that are popular with singers and audiences, has been branching out into larger fields. At the concert recently given at the New Washington Hotel, Seattle, in honor of the new Philharmonic Orchestra there, the women members of the Society of Composers presented a program of their works, the most important of which was Mrs. Glen's quintet, Twilight, for strings and piano, played by Arnold Krauss, Maurice Mannick, Victor Tolpigin, Walter Nash and Irene Hampton. The work, short in form, with a distinct atmosphere, made a decided impression. At another recent Seattle concert a reverie for six violins and piano, by Mrs. Glen, was so well received that it had to be repeated.

Bulkley Pupils Singing in Italy

Seymour Bulkley, the voice teacher, recently received news of the success in Italy of an artist-pupil from his studios, Lorraine Foster, coloratura soprano, made a distinct hit at her recent debut in the title role of Lucia at the Bellini Theater, Naples.

Other Bulkley pupils who have been in public work of late are Querita Eybel, who sang in San Francisco and Los Angeles with the San Francisco Opera Company; Christina Gambini and Travis Thamas, two sopranos in the New York production of The Miracle and Luigi Dalle Molle, baritone, formerly of the San Carlo Opera Company and last summer in the company at the Cincinnati Zoo.

Kochanski's Recital December 13

Paul Kochanski's first New York recital is scheduled for Saturday afternoon, December 13, at which time he will play, for the first time in this city, Suite Populaire Espagnole (de Falla) and Tisane (Ravel). The Polish violinist will also be soloist with the New York Symphony Orchestra at one of its Havana concerts in February.

Katherine Bacon's Recital

Katherine Bacon, pianist, will give a piano recital at Aeolian Hall, Saturday afternoon, December 6, when she will play Beethoven's Sonata Appassionata, op. 57; Schumann's etudes symphoniques, op. 13; three etudes of Aurelio Giorni, and shorter pieces by Liszt, Chopin and Delibes-Dohmanyi.

Jollif Engaged for Alabama Festival

Norman Jollif, baritone, has been engaged to appear at the festival at Montevallo, Ala., May 2, under the direction of Frank E. Marsh, Jr., in connection with Alabama College. Mr. Jollif is also under consideration for several other Southern festivals in the spring.

Ursula Greville Arrives

Ursula Greville, the British soprano, arrived Sunday on the Berengaria. Her first appearance here will be at the concert of the International Composers' Guild on December 7. On the same ship was Kenneth Curwen, of the Curwen Music Publishing House, London.

Leginska Gives Berlin Recital

Ethel Leginska gave a piano recital in Berlin on November 16, three days after her appearance there as guest conductor of the Berlin Philharmonic Orchestra. She was scheduled to sail for America shortly afterwards, according to her managers, Haensel & Jones.

Medtner's Fourth Orchestral Engagement

Nicholas Medtner will be soloist with the Cincinnati Orchestra on December 5 and 6. This will be Mr. Medtner's fourth orchestral engagement of the season, the others having been with the Philharmonic, Philadelphia and Chicago Symphony orchestras.

Percy Rector Stephens



Will conduct a two weeks'

VOCAL TEACHER'S OPEN COURSE

December 29th to January 10th

Private study with Mr. Stephens and attendance at Open Lessons where his work may be observed.

Frances Hutt, 36 West 73rd St., N.Y.

AEOLIAN HALL
SATURDAY EVE., NOVEMBER 29
VIOLIN RECITAL BY
NICKOS CAMBOURAKIS
 (14 years old—Pupil of Vladimir Graffman)

CHICAGO FINDS THE PEARL FISHERS DELIGHTFUL

Bizet's Opera Presented With Excellent Cast—Cavalleria and Pagliacci, Trovatore and Butterfly Delightful—Tote Del Monte Closes Chicago Season

LA GIOCONDA, NOVEMBER 15 (MATINEE)

Chicago, November 22.—On Saturday afternoon, *Gioconda* was repeated with *Raisa*, *Meisie*, *Van Gordon*, *Cortis*, *Formichi* and *Kapnis* in the leading roles.

LA TOSCA, NOVEMBER 15 (EVENING)

The second week came to a happy conclusion with another splendid performance of *Tosca* with *Claudia Muzio* again singing the title role.

CAVALIERA RUSTICANA AND PAGLIACCI, NOVEMBER 16 (MATINEE).

Rosa *Raisa*, who had sung the previous afternoon the title role in *La Gioconda*, was heard at her very best as *Santuzza* in *Cavalleria* on the afternoon of November 16. The intensity with which she played the role and the beauty of tone with which she voiced it, showed conclusively that youth recuperates quickly, and as *Raisa* is a young woman there were no traces of fatigue discernible in either her acting or singing of the part. She was rapturously feted and rightly so. Forrest Lamont, who had sung *Cavaradossi* in *Tosca* the night before, was called upon to sing the role of *Turiddu*, inasmuch as *Alfred Piccaver*, scheduled to make his re-entry in the tenor role in *Cavalleria*, had just about reached New York from Europe when the curtain was rung up here on

Mascagni's popular opera. Lamont earns his salary with the Chicago company, saving the situation often by jumping in at the eleventh hour. His repertory is enormous and he always gives satisfaction. Flora *Perini* finds the role of *Lola* to her liking. She is always regal to the eye, and on this occasion her song was agreeable to the ear. *Maria Claessens* made a happy re-entry in the role of *Lucia*. *Desire Defrere* was excellent as *Alfio* and the high light of the performance was his duet with *Raisa*.

Pietro *Cimini* made his first bow this season, conducting with his usual musicianship, discernment and erudition.

In *Leoncavallo's* always interesting *Pagliacci*, *Fernand Anseau* made his first appearance this season as *Canio*, in which part he scored a huge and spontaneous success. Singing superbly throughout the opera, his rendition of the *Lament* was so uncommonly fine as to interpretation that the audience showered him with plaudits. He registered one of the most legitimate and biggest hits of the season to date. Cesare *Formichi* sang with telling accent the baritone role of *Tonio*, and after the prologue he was recalled several times. His portrayal of the part could be discussed, but space forbids. Of *Douglas Stanbury's* debut as *Silvio* the *MUSICAL COURIER* readers have already been informed and what was said telegraphically needs no modification. *Mary McCormic* continues to sing off pitch. As *Mimi* in *Bohème* she sang sharp; as *Nedda* she sang both above and below pitch. Neither sharping nor flattening seem to disturb this young singer. Her voice is glorious and has gained considerably in volume since she left this country for Italy, but singing against true pitch is, to say the least, distressing. Her portrayal does not call for superlatives. Charming, witty and very clever off the stage, this young American girl seems completely out of the picture on the stage. There is no sign of animation in her face. It registers neither happiness nor sorrow, love nor hatred, fear nor courage. It is

always negative. Her mien is that of a person who does not enjoy her work and that impression of ennui should be modified, as an audience is apt to resent that sort of blasé attitude, especially from a young singer who has yet much to learn. It was said that *Miss McCormic* was not in the best of health. If this be true, then surely she should be far more winning at the next performance. *Lodovico Oliviero* was satisfactory as *Beppo*.

Moranzi's conducting lacked a certain "pep," due to his tendency to drag tempos.

LE PROPHETE, NOVEMBER 17.

Le Prophète was repeated on Monday evening.

LES PECHEURS DE PERLES, NOVEMBER 18.

Georges Bizet's *Les Pêcheurs de Perles*, which was presented for the first time here by the *Chicago Civic Opera* at the first Saturday matinee of the season, was repeated on Tuesday evening. The *Pearl Fishers* having been reviewed at length when this charming opera was produced in New York at the *Metropolitan* in 1916 with the late *Enrico Caruso* singing the role of *Nadir*, the space that would have been given in analyzing the work will be used in reviewing the merits of the presentation of the *Chicago organization*.

It was a flawless performance that this auditor witnessed and such fine ensemble had not before been encountered at the *Auditorium* during the present season. Such performances as the one under review do more for grand opera than all the publicity in the world. Satisfy the public and it will buy tickets again! Give it its money's worth and it will always respond!

Giorgio Polacco, who conducted the opera, must be congratulated for the results achieved, as under his forceful baton the chorus sang better than it has ever done this season. Indeed, the men and women who make up our chorus sang the *Bizet* music as it should be sung, and this reversal of form helped in making the performance homogeneously good. The orchestra, as ever, gave of its very best, and though many have found fault with *Bizet's* music as played by our opera orchestra under *Polacco*, many new beauties were revealed that were greatly admired and applauded. The corps de ballet, too, did what was asked of it in telling fashion, and words of praise are also in order for the stage managers, scenic artists and all those who contributed to the success of the old opera, which is as yet a novelty here.

Graziella Pareto finds the role of *Leila* ideal. *Charles Hackett* sang gloriously the role of *Nadir*. In superb fettle, he sang the difficult aria in the first act with refinement, delightful phrasing and a mezza voce that was divine. His singing throughout the opera revealed the artist as well as the musician. There is little demanded of an actor in the role of *Nadir*, but *Hackett* made up in plastic poses the histrionic value of the part. His costuming was risqué but not shocking, even though he wore as few clothes as some dancers who have graced the *Auditorium* stage. *Giacomo Rimini* looked handsome in the garb of *Zurga*, a part which he voiced especially well and in which he scored one of his biggest successes since becoming a member of the company some nine years ago. *Edouard Cotreuil* rounded up this excellent cast, and though *Nourabad*, the *High Priest*, is not a major role, it was made so by the distinguished French basso.

As a matter of record it must be stated that the four principals sang French like natives of Paris, and this, at least to one auditor, added in making the performance most meritorious.

IL TROVATORE, NOVEMBER 19.

Il Trovatore when well given is not such a bad opera after all. It needs a great dramatic soprano for the role of *Leonora* and *Claudia Muzio* was rightly cast. It also needs a fine contralto for the role of *Azucena* and the part was entrusted to *Louise Homer*, who closed on this occasion her first series of performances and will not return to the company until January. It also needs a very fine tenor for the role of *Manrico*, and the ever ready *Forrest Lamont* was on hand. It also needs a good-looking baritone for the Count of *Luna* and the handsome *Rimini* was entrusted with that role. Besides those four singers, excellent in their various roles, there were others who gave eclat to the performance, among whom must be placed in first line, *Virgilio Lazzari*, who sang the role of *Ferrando*.

Claudia Muzio was easily the star of the evening. In superb form, she sang the difficult music gloriously, giving it both a dramatic and a poetic interpretation that made it an object of admiration. We often hear our elders speak of the artists of yesterday as real giants. None could have sung the role better than *Muzio* on this occasion and it is doubtful if any did as well from both the vocal and the histrionic point of view. *Muzio* has a voice of great beauty. She knows how to use it and she is one of the few singers who have learned the trick of suiting the action to her song and her song to the action. Then, the sopranos of yesterday who sang *Leonora* were generally stout and poor actresses. They stood in front of the prompter's box and in dramatic moments threw up their hands to heaven to express their emotion. In love scenes they put their hands to their hearts, raised their shoulders and chest to impress the public with their tender feeling, and this was as far as their acting went. It would be funny nowadays. *Muzio* looked regal to the eye—the real grande dame, aristocratic and radiant. She made a noble lady at the court of a princess of Aragon.

Louise Homer sang the music of *Azucena* with telling effect even though in *Stride La Vampa* she sang off pitch. Her success with the audience was big and she may well be considered one of the company's most popular members. *Forrest Lamont* scored heavily as *Manrico*, which he sang with telling accent, even though at times he forced his organ to its limit in order to reach top notes. He looked well and acted with much conviction. *Rimini* has made much progress in his singing since last season and this was best reflected in the manner he voiced the role of *Count di Luna*. Endowed with a manly physique, he wore beautiful costumes with a certain cachet that added in making his performance praiseworthy in every respect. Special men-

(Continued on page 58)

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MUSICAL EUROPE ON THE UP-GRADE

César Saerchinger, Musical Courier's General European Representative, Home on Visit, Answers a Cross-Fire of Questions

HOW are conditions in Europe?" "How long will it take Germany to recover?" "Is Russia coming back?" "What are they doing in Paris, in London, in Milan?" "What are the chances for Americans over there?"

Hardly had I stepped off the Reliance last week when this cross-fire of questions opened up. And it has been running ever since. Having written about Europe in a musical way for the past five years, I had reason to feel that these questions have all been answered many times. But rather than refer my questioners to the back files of the MUSICAL COURIER I shall try to condense my opinions here, in an attempt to tell American artists what they most want to know.

America has grown so fantastically, musically and otherwise, since the war that it is no wonder if Americans forget the existence of Europe altogether. There is so much to see about us that that which is three thousand miles off is easily lost sight of. But it would be a tremendous mistake for America, in its vertiginous career to ignore the more arduous and yet not unimportant developments of other countries. We have heard so much about Europe stewing in its own juice and we take it for granted that it can not be a savory stew. Decadence and decadreptitude are the accepted attributes of the "old country;" Europe in people's minds has become a condition rather than a place.

I do not agree with this attitude; indeed I must say that for a decadent continent Europe has been showing extraordinary signs of life. The best index of this is the extremely prolific output of contemporary composers, which in sheer bulk is probably without equal in any age. If the quality of that output is not equal to the quantity, our time is in no way different from any other time. There was only one Beethoven in Beethoven's time, though no doubt several hundred were acting as though they were Beethovens, too, and persuading other people that they were. We are too close to the present-day crowd to distinguish who the giants are.

But that there are some giants—of that I am convinced. The young creative musicians of Europe are, on the whole, an extraordinarily serious and idealistic lot—and they are rapidly disengaging themselves from the imponderabilia of

CESAR SAERCHINGER, general European representative of the Musical Courier, is visiting this country for the first time in five years and will remain here for a few weeks. Mr. Saerchinger, as his articles in this paper have shown, is in closer touch with musical matters in all Europe than any other musical journalist of the day, and has organized for the MUSICAL COURIER a foreign service that is more comprehensive, accurate and informative than any other musical journal has ever had. Just now Mr. Saerchinger is away on a short trip, delivering addresses on musical conditions in Europe at the Eastman School of Music, Rochester, at the Cleveland Institute of Music, at the Cincinnati Conservatory of Music, and in Chicago. In December he will sail again to resume charge in Europe. Mr. Saerchinger now makes his headquarters in London.—The Editor.

of pre-war. Germany was flooded, after the war, by a musical inflation as well as a currency inflation, and there was, no doubt, a relation between the two. It was cheap to go to concerts (in relation to other things), and it was cheap to give them. Hence the good concerts were always crowded, and the mediocre ones were legion. That was the story of 1919 and 1920. The fame of Germany as a musical Dorado spread, and the next two years saw an enormous influx of foreigners, so that musically Germany became the most international and indiscriminate musical market in the world.

The years of 1923 and 1924 were the critical deflation years. Business and industry went smash. The way it was summed up the post-war profiteer's history is this: In 1920 he walked, in 1921 he cycled, in 1922 he motored, in 1923 he "flew"—in other words he "went bust." Well, music in Germany did not "fly." People paid real gold marks to hear symphonies as they had paid mere paper marks before. The answer is that in Germany music is a commodity, a necessity of life. People purchase it, as they purchase their bread, out of small incomes, out of pensions, out of charity gifts. They buy it when they are prosperous; they buy it when they are not. No sacrifice is too great; they need their Beethoven, as they need air to breathe.

The result is that today Germany, short of capital as it is, not only supports its own opera houses and symphony orchestras, directly and through their governments, as their monarchs' private purse (also derived from the people) supported them before; but they also pay high prices to hear the great foreign stars. Gigli sang in Berlin for the same

the various "isms" as well as the prejudices bequeathed to them by a generation of heavy "epigones." If they have an easier time in making themselves heard than that earlier generation, if publishers are more ready to print their works, that is all to the good. Time will do its accurate and relentless work just the same.

GERMANY

Actual musical practice has of course suffered from the economic devastation of the war. In no country has it reached its pre-war standard of prosperity except in Germany, and there, strange to say, it has seen booms—healthy and otherwise—that exceed the wildest bull-times



© Elzin.

CÉSAR SAERCHINGER.

fee that he gets in New York; Chaliapin was paid \$6,000 for one single concert in the Berlin Philharmonic. At this very moment an Italian star company is singing at the Berlin Staatsoper, in their own language, as the guests of the state. Workingmen earning less than they did in 1913 fill the big symphony hall twice and three times a week, and their organizations "charter" two-thirds of the biggest of Berlin's four (mind you, four!) opera houses throughout the year.

The musical organizations throughout Germany are intact. One or two of the lesser court theaters in small principalities have closed down, because the population is too small to support them; one or two of the minor provincial orchestras have had to disband; but on the whole the musical industry is as flourishing as it ever was, and the number of music festivals in the summer has multiplied since the war. Where Germany has suffered most is in the loss of first-rate artists who have in the inflation period forsaken their country for the glittering prosperity of America. These artists now pay between-season visits to their home country and delight the

ROSE ARMANDIE

Aeolian Hall Debut Recital Charms Her Audience

Deems Taylor, in the *N. Y. World* says: "Her program drew fragments from five centuries of French songs given in a voice of charming and persuasive quality."

In Boston, Stewart Mason of the *Christian Science Monitor* writes: "Mlle. Armandie's voice charms not only by its quality, but by the intelligence and good taste she displayed in her interpretation. A singer who is also a musician."



From Quebec, the *Chronicle* states: "Rose Armandie, winner of the Grand Prix of the Paris Conservatoire, possesses a beautiful, clear voice with which she soars over the ordinary octave without the slightest difficulty."

From Montreal—(*La Presse*): "Her voice is rich, and she has personality. She was warmly received and liberally encored."

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The New York Herald-Tribune declares: "Mlle. Armandie had considerable more volume than the average soprano, full in tone, and of a very satisfactory degree of expressive and interpretative ability shown in the ensuing numbers by Chausson, Schubert, Duparc, De Severac and an appealing Canadian number "Les Trois Princesses, harmonized by Vuillermoz."

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natives with an annual "only" concert after the American tour, and an annual "farewell" before the American tour. The grateful natives turn out in multitudes to catch the crumbs that fall from the rich man's board!

Of course there is no doubt that Germany is "coming back." For all its lack of capital, its industries are intact, many of them in better shape than ever. The Dawes scheme and the loan open a new vista of prosperity, somewhat obscured, it is true, by the clouds of taxation. The inevitable aversion to the foreigner, grown out of the poisoned post-war atmosphere, is bound to disappear with the improved conditions of life and the new international cordiality; and the coming elections—if they realize the hopes of the liberals—ought to clear the atmosphere and reestablish sanity for the next decade.

There is, therefore, no reason why the American artist should not include Germany in his calculations. Already artists like John McCormack, Roland Hayes, Ossip Gabrilowitsch (as conductor and pianist)—not to mention some lesser lights—have scored genuine successes there; American compositions have been listened to with respect, and at this moment a Chicagoan's opera is being produced at Frankfort-on-the-Main. The critics of Germany are open-minded though exacting, and demand seriousness and stylistic probity that must be taken into account by the program maker. Unity rather than variety is the chief desideratum.

[Cesar Saerchinger's interesting article will be continued in next week's issue, when Italy, France, England and Russia will be included.—The Editor.]

ANNE HULL and MARY HOWE

Play Two Piano Recital in Aeolian Hall with

"Fine rhythms, plenty of color and unity"

"Highly satisfying evening"

There was an attractive program last evening. Miss Hull and Miss Howe played well together. The concert was a workmanlike exhibition of unity, rhythm, technique and dynamics. Ravel's popular apotheosis of the waltz was admirably done, with a wealth of fine rhythms, plenty of color and a unity which knit together two difficult transcriptions into an impressive product.—*N. Y. Evening Sun*, Oct. 25th, 1924.

Miss Hull and Miss Howe accomplished the substantial and intelligent treatment of compositions which made a well-balanced program. Their musically seal and catholicity of their taste interested the audience, which applauded until the performers extended the program.—*Olin Downs, N. Y. Times*, Oct. 25th, 1924.

Anne Hull and Mary Howe gave an interesting recital on two pianos at Aeolian Hall last evening. Their performance of works by Bach and Mozart and modern Russian, German and Spanish pieces was an admirable example of style, synchrony and skill.—*Grena Bennett, N. Y. American*, Oct. 25th.

The performance of Anne Hull and Mary Howe was satisfactory. Either pianist knew what the other was doing and the duality of the performance was apparent only at rare intervals. Ravel's own transcription of his orchestral "La Valse" made an effective piano piece and was played with ample unity and skill.—*N. Y. Tribune*, Oct. 25th, 1924.

They played neatly and confidently, with a single sense of aim that bespoke compatibility and many happy practice periods together; their program was well chosen. Their audience passed a pleasurable and highly satisfying evening.—*Deems Taylor, N. Y. World*, Oct. 25th.

The auditors were responsive to the performance which was satisfying and interesting. The two pianists worked together smoothly, their rhythm was well defined, their raps and rapid passages were tossed off easily, their "pick-ups" neatly executed. The Ravel waltz was beautifully turned.—*Frank Warren, Evening World*, Oct. 25th.

Miss Hull and Miss Howe acquitted themselves creditably. Their ensemble on this first appearance was good and their program commanded itself to the imagination.—*Edward Cushing, Brooklyn Eagle*, Oct. 25th.

The entertainment they offered gave pleasure.—*Pitts Sanborn, Evening Telegram*, Oct. 25th.

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MUSICAL COURIER

The Saenger Monthly Musicale

The Saenger monthly musicales were resumed at the studio of Oscar Saenger, the eminent vocal pedagogue, on Tuesday afternoon, November 18. These musicale-teas in the past have drawn a great many guests who enjoyed the hospitality of Mr. and Mrs. Saenger and the fine musical programs, and this first one of the season proved no exception. Of special interest was the appearance of Melvina Passmore, recently returned from Europe, where she sang with marked success in Germany, Austria, Hungary and Holland, in her favorite roles of Gilda, Violetta, Lucia, Rosina and others, as well as in many symphony concerts. Miss Passmore sang at this musicale the Air and Variations of Prokofieff as it is seldom heard. She poured into it a warmth of feeling, a delicacy of expression and a beautiful quality of tone that were a surprise and a delight. And the coloratura passages of the variations were given with a sureness and lightness, with a limpidity of tone, that aroused special admiration and enthusiasm among her hearers. As an encore she gave a Russian ballad, Sonya, with a fullness of tone and passion of feeling that is unusual for a coloratura soprano. This young artist deserves the attention of a large public.

Oliver Stewart sang the Dai Campi, Dai Prati, from Boito's *Mefistofele*, and a group of songs in a delightful manner. This popular young tenor has shown a decided gain in the past few months. He sings with admirable resonance and tone quality, knowledge of style, and real artistic feeling. Helen Riddell, possessor of a lovely lyric soprano, won much applause with her skillful and beautiful singing of the aria, *Depuis le Jour*, from Louise. Marie Louise Wagner sang Santuzza's *Voi lo Sapete* with such conviction as to make one wish to hear her in that role. Norman Yanovsky, who has a full, rich, sympathetic baritone voice, has also gained much since last year, now singing with poise and very expressively. He gave Moussorgsky's *Song of the Flea*, the Koeneman-Chaliapin version of the *Volga Boat Song* and Gretchaninoff's *Over the Steppe* with appreciation of the musical and emotional values of the songs. Ethel Hottinger sang the *Air de Lia*, from *L'Enfant Prodigue*, a group of songs, and the last scene from the last act of *Carmen*, with William Prevost, tenor. This young mezzo-soprano demonstrated anew her exceptional gifts. Her *Carmen* is instinct with passion and seductiveness. Mr. Prevost was also excellent as Don Jose, revealing a resonant voice of fine quality, considerable temperament and dramatic ability. Several members of the opera class sang and acted as chorus, most effectively. Mr. Saenger conducted this and also the *Rigoletto* quartet, sung by June Buriff, soprano; Rebekah Crawford, contralto; John Sanders, tenor, and Norman Yanovsky, baritone. The voices blended finely and the quartet was beautifully sung.

The next musicale will be on Tuesday afternoon, December 16. There will also be several song recitals on Sunday afternoons at the Saenger Studios, as Mr. Saenger has a wealth of beautiful voices this season.

Cecil Arden to Sing at Middleburg, Vt.

Cecil Arden, of the Metropolitan Opera, will sing in Middleburg, Vt., at Middleburg College, on December 5.

Gerhardt's Next Program Here

Dividing her program in three parts, Elena Gerhardt will depart from her usual custom and give an entire group of modern English songs at her second New York recital on

NEW MUSIC AND INDUSTRIAL ART HIGH SCHOOL TO BE FOUNDED BY THE CITY OF NEW YORK

Announcement Made at Dinner Attended by Mayor Hylan

An important meeting of the Mayor's Committee on Music, and the principal officials of the Board of Education took place November 20 at the Hotel Waldorf-Astoria. The Mayor presided, and after dinner a full report was presented to him regarding the new Music and Industrial Art High School and Museum. Chamberlain Philip Berolzheimer is chairman of the committee which has worked out a most comprehensive plan during the last few months.

Mayor Hylan was accompanied by his secretary, John F. Sinnott, and the Assistant to the Mayor, Joseph Haag. Others present were: Henry W. Taft, Irving T. Bush, Dr. George F. Kunz, Borough President Bruckner of the Bronx, Professor Richards of the Society of American Museums, Associate Superintendent Straubennmller of the Board of Education, City Architect Gompert, William G. Tachau, associate architect, who designed the Kingsbridge Road Armory; Dr. Gartland, Superintendent of Music, Board of Education; Dr. William C. Carl, director of the Guilford Organ School; Leonard Liebling, editor of the *MUSICAL COURIER*; Alfred Human, editor of *Musical America*; George J. Ryan, President Board of Education; Dr. J. A. Ferguson, chairman on sites; Hugo Riesenfeld, Paul Henneberg, Josiah Zuro, Sigmund Spaeth, Henry Kiesewetter, Maximilian Pilzer, and others.

The following report was read by Dr. William C. Carl: Hon. Philip Berolzheimer, Chairman, Mayor's Committee on Music.

Your sub-committee composed of Dr. William C. Carl, chairman; Mr. Alfred Human, Mr. Leonard Liebling, Mr. George H. Gartland, Mr. William Tachau, in advisory capacity on the music building, respectively reports as follows, on the establishment of a new school to be known as the Music and Industrial Arts High School of the City of New York.

The object of this school will be to foster the love and appreciation of good music and further to provide instruction to all eligible candidates.

The following subjects are to be taught: 1. Music in all its branches, 2. Dancing, 3. Dramatic arts.

A department is to be provided for piano, organ, voice, and all instruments of the band and orchestra, including ensemble playing, church, theater and recital music, oratorio, opera, languages, physical education and pageantry.

In no wise will this institution compete with existing musical institutions or individual instructors, for it is the specific purpose of this conservatory to aid and serve the cause of music and to cooperate with all recognized bodies devoted to musical education.

The advice of leading musicians will be solicited.

There will be provided instruction in dancing, includ-

November 27, 1924

News Flashes

Rochester's American Opera in Debut

Special Wire to Musical Courier

Rochester, November 20.—The first performance of the Rochester American Opera Company, which had been looked forward to with great expectation, took place this afternoon in the Eastman Theater. There was a huge audience which displayed the greatest enthusiasm at every opportunity. This is the first grand opera company composed exclusively of American singers. All of its performances will be in English. Its aim is to make opera appeal more widely to the American people at large. The first performance included two acts of *Boris Godunoff*, conducted by Eugene Goossens, who has just completed his season with the Rochester Philharmonic Orchestra. This was followed by *Pagliacci* under the direction of Frank Waller. Both operas were excellently done and won striking success. For this season the company will confine its performances to Rochester. (Signed) A. P. L.

Next Year's Bayreuth Festival

Special Wire to Musical Courier

Bayreuth, November 22.—The management of the Bayreuth Festival announces that next year's performances will take place from July 22 to August 22 exclusive. The repertory will include *The Ring of the Nibelung* (twice), *The Meistersinger* (five times) and *Parsifal* (seven times). Orders for tickets will be accepted from the middle of December on. (Signed) L. D.

Henry Hadley in Academy

New York.—Henry Hadley, composer and associate conductor of the Philharmonic Orchestra, was made a Fellow of the American Academy of Arts and Letters at its annual meeting held here last week. This is a signal honor for Mr. Hadley, as in the fifty members only one other musician is included, George W. Chadwick.

November 30. They are by Frank Bridge, Carpenter, Walter Golde, Maurice Besly and Granville Bantock. The other two groups are of Brahms and Wolf.

Clarence Adler a Pianist

In the *MUSICAL COURIER* for November 13, page 33, in mentioning the names of the artists engaged for the series of musicales to be given at 12 East Eighty-sixth street, New York, Clarence Adler was inadvertently referred to as accompanist instead of as pianist. It is his brother, Josef Adler, who is appearing as pianist accompanist.

Scholarship Winner at Zeckwer-Hahn Academy

Cecil Figelski, pianist of Toronto, Canada, a pupil of Henri Czaplinski, was one of the successful contestants for the Leopold Auer Scholarship awarded by the Zeckwer-Hahn Academy of Philadelphia.

Announcement Made at Dinner Attended by Mayor Hylan

ing ballet, solo, pantomime folk, classical and interpretative.

There will be proper facilities for the study of the dramatic arts, including elocution, acting, playwriting, stagecraft, properties, scenic art, lighting and electrical effects.

The physical requirements of the edifice will be as follows:

A.—Music in all its branches.

An auditorium seating 2,500.

A chamber music hall seating 600.

A modern theatre seating 1,200.

25 classrooms, seating 20 pupils each.

25 rooms for organ study with practice organ in each.

40 rooms for piano practice.

25 seminar rooms.

3 rooms for master classes, for 50 pupils each, with a modern organ in each.

20 rooms for vocal practice.

10 rooms for vocal teaching.

B.—Dancing.

A large hall 60' x 125'.

2 small rooms for individual instruction.

A locker room and individual dressing rooms for 30 pupils with adequate showers.

C.—Dramatic Arts.

A theater as above mentioned.

A lecture room for 100 pupils.

2 small lecture rooms.

A studio for scenic painting.

A studio for costume designing.

Rooms for the study of lighting and electrical effects.

A reading room.

D.—Common to the three departments there is to be provided

A gymnasium.

A cafeteria.

A library.

And proper space for the administration facilities.

The same non-competitive policy to be followed in the school of music will be adopted for the schools of dancing and dramatic arts. The whole spirit of this project is to work in close cooperation with recognized institutions and individuals.

Respectfully submitted,
WILLIAM C. CARL, Chairman.

November 20, 1924.

Dr. Straubennmller read his committee report on the proposed Industrial High School, and Mr. Gompert delivered his on the site adopted for the group of buildings, at Jerome Park, 197th street, in the Bronx Borough.

Speeches were made, climaxing in Mayor Hylan's acceptance of all the reports. He promised that the financial beginnings of the undertaking would be available about March 1, so that ground may be broken and building started, with the least possible delay.

BOSTON HEARS SOME INTERESTING RECITALISTS

Hudson-Alexander, Fairbanks, Levine, Williams and McAllister Give Programs—Karsavina and Vladimiroff Delight—School and Studio Items—Other News

Boston, November 22.—Thamar Karsavina danced for the first time in Boston November 13 and November 15, at Symphony Hall. She was assisted by her dancing partner, Pierre Vladimiroff, and by an orchestra ably conducted by Sepp Morscher. On Thursday Mme. Karsavina's solo numbers included a Kreisler waltz, pieces by Bach, a waltz of Lanner, Goossens' Hurdy Gurdy Dance and a polka à la Petrograd. With Mr. Vladimiroff she was seen in a portion of Glazunoff's ballet Raymonde, a serenade from Mozart, Caucasian dances by Ivanoff and a part of Delibes' ballet, Sylvia. On Saturday evening Mme. Karsavina danced to an old fugue by Pachelbel, to Lanner's waltz and Grainger's Shepherd's Hey. With Mr. Vladimiroff she was seen in a waltz of Tschaikowsky, Handel's Happy Deception and in fragments of Stravinsky's The Fire Bird and Tschaikowsky's The Sleeping Beauty.

Mme. Karsavina is exceedingly easy to look at. Comely of face and figure and charming of aspect, she presents a picture pleasing to the eye. Endowed with extraordinary grace and lively imagination, she has the technical skill for revealing these gifts at their best. We liked her best in her dance to Goossens' clever music, in the polka Vendredi, and, with her partner, in Ivanoff's Caucasian dances. No less successful in his own way was Mr. Vladimiroff, who deserves high rank among the great male dancers of the world. He is not only male, but manly; and virility, sad to relate, is not common to all men who leap about on the stage. Mr. Vladimiroff is also graceful and spirited, and shared the enthusiastic applause with Mme. Karsavina.

DOROTHY FAIRBANKS PLEASES

Dorothy Fairbanks, soprano, gave a recital November 11, in Jordan Hall. She set herself a difficult and well-varied program, in detail as follows: Sommi Dei, from Radamisto, Handel-Bibb; Mio caro bene, from Rodelinda, Handel; Stornellatrice, Respighi; Porta bella di rubini, Respighi; Dans Les Ruines d'une Abbaye, Les Berceaux, Le Parfum Imperissable, Faure; In the Forest, Sternhammer; Selma, Alnaes; Autumn Night, Sibelius; Joy, Shipmate, Joy (MMS.), Hanson; When the Misty Shadows Glide, Carpenter; Enticement, Ruckauf; On the Water of the Marsh, Snow-drops, Waller; and Alleluia, 17th Century, arr. by O'Connor-Morris.

Miss Fairbanks has a lyric soprano voice of agreeable quality which she uses skillfully, musically. This singer had made notable progress as an interpreter since we last heard her. Having brought her technic to a relatively higher degree of security she sings with greater freedom than heretofore, and consequently with greater conviction. She was at her best in songs of gentle feeling. Thus, she was tellingly effective in Respighi's Porta bella di rubini, in Faure's Dans Les Ruines d'une Abbaye; Selma, by Alnaes; and in Frank Waller's exquisite song, On the Waters of the Marsh. Miss Fairbanks was vigorously applauded by a large and friendly audience, and encores were forthcoming.

HUDSON-ALEXANDER RETURNS

Caroline Hudson-Alexander, soprano, formerly of this city, returned to Boston for a recital on November 14 at Jordan Hall. With the able assistance of Huymann Buitenkam, accompanist, Mme. Alexander was heard in an interesting program well out of the ordinary. She sang these songs: Let Me Wander Not Unseen, Hide Me From Day's Garish Eye, and Alleluia (from Esther) by Handel; Embarquez vous, Godard; Extase, Duparc; Air le Vierge, Massenet; Von Strande, Salome and Mädenfuch, Brahms; A Melody From Purest Sphere, The Angels Dear, and Gipsy Serenade, Henschel; The Birds Praise the Advent of Our Saviour (Old Spanish), Schindler; Snow Fairies, Forsyth; Wings of Night, Watts; and Joy, Shipmate, Joy, Hanson.

Mme. Alexander's singing recalled old pleasures, for she used to be a familiar figure in local concert halls. Strange as it may seem, her absence from Boston has hardly impaired her art. She gave ample evidence of that purity of voice, technical skill and musicianship which have always won for her the admiration of critical listeners. A large audience gave her a very warm welcome and she was obliged to add extra numbers.

HENRY LEVINE WINS FAVOR

Henry Levine, pianist and writer about music, gave a recital November 16, at the home of Helen Hood in Longwood. Mr. Levine's program included some refreshingly novel items and was interesting first to last. He played these pieces: Prelude in G minor, Rachmaninoff; Nocturne in D flat, waltz in A flat, op. 42, Ballade in G minor; Chopin;

La Cathédrale Engloutie, General Lavine, Debussy; The Dancer in the Patio, Charles Repper; A Braggart a-Walking Goes, The Dance of a Certain Gnat, Arthur Crew Inman; Hungarian Rhapsody, No. 6, Liszt, and with Heinrich Gebhard at the second piano, the concert of Rimsky-Korsakoff.

Being one of Mr. Gebhard's advanced pupils, it was to be expected that Mr. Levine would play in musically fashion. But he did not stop there, for he has ideas of his own, and proved himself an interpreter of uncommon interest. He had long been known here as a tasteful accompanist, when he blossomed out last season as an expert ensemble artist for chamber music. Now, Mr. Levine presents himself as a soloist of signal abilities. His technic is more than adequate; it can be brilliant when brilliance is required. His tone is of lovely quality, and he has already achieved a fine command of nuance. His solo numbers were beautifully done, and the concerto was played with requisite spirit and warmth. Mr. Levine was heard by a large audience which included many musicians, and he scored a genuine success.

PARISH WILLIAMS IN RECITAL

Parish Williams gave a recital here November 12 in Jordan Hall. Mr. Williams merits praise for his discriminating choice of pieces. His program was as follows: Lungi dal caro bene, Secchi; O cessate di piagarmi, Scarlatti; Sorge il sol! Che fai tu?, Donaudy, Die Krahe and Der Sturmische Morgen, Schubert; Die Mainacht and Botschaft, Brahms; Der Sommerfaden and Den Andern, Richard Trunk; Elegie, Duparc; Bulle de Savon, Rousseau; Mandoline, Debussy; Chanson du Merle, Moret; Le Capitif, Gretchaninoff; Mirage, Silberst; I Meant to Do My Work Today, Treason and Plot, and The Logical Owl, Mowrey; and Beauty, and Rain on the Down, Davidson. The singer had the sympathetic assistance of Robert O'Connor, accompanist.

Mr. Williams made a favorable impression. His voice is a smooth baritone of resonant quality and good range, and he uses it with sufficient skill. He appears to be concerned mainly with the dramatic import of the song in hand, with the result that he sometimes permits an excessive zeal to impair the musical quality of his singing. However, Mr. Williams errs on the right side, for he invariably transmits the poetic mood of text and music to his hearers. He was warmly applauded.

TILLOTSON LECTURES ON MATTHAY

Fresh from his recent studies with Tobias Matthay of London, Frederick Tillotson, pianist of this city, delivered a lecture on Mr. Matthay's teaching at the studio of Eleonore Brigham, November 10, under the auspices of the Boston Pianoforte Teachers' Association. Mr. Tillotson introduced his subject by stating the threefold purpose of music, according to Mr. Matthay—first, development of life; second, service, and third, expression of life. He then took up the causes of bad teaching, which he developed under these headings: (1) Lack of High and Definite Purpose; (2) Lack of Understanding the Importance of the Analysis of Human Nature; (3) Inability to Listen to and Analyse what is Heard; (4) Inadequate Understanding of Causes With Consequently Erroneous Effects.

Continuing, Mr. Tillotson considered such topics as music in general, tone and its production, muscular system in relaxation and contraction and its correct application as a lever to a lever, the right choice of material in the light of these standards, and, finally, the mutual relationship and interdependence of all these factors.

The lecture was followed by a general discussion, in which

most of the audience participated. Mr. Tillotson was very heartily applauded at the conclusion of his interesting talk.

KATHERINE MCALLISTER SINGS

Katherine McAllister, soprano, gave a recital November 13 in Jordan Hall, with the admirable accompaniment of William Heller. Her program was as follows: Pur d'cesti, a bocca bella, Lotti; Hark, Hark, the Lark, Schubert; Song of Synnove, Kjerulff, Staendchen, Strauss; Quai farfalletta, Haendel; aria, Una voce poco fa, Rossini; Mandoline, Debussy; He Loves Me, Chadwick; Song of the Hebrew Maiden, Moussorgsky; I'm Wearin' Awa, Foote; The Wren (flute obligato by Verne Powell), Benedict.

Miss McAllister has an agreeable voice of generous range. Her method of production tends to uneven quality now and then and to occasional lapses of grace from pure intonation. But these are defects easily remedied. Of positive virtues may be noted a smooth legato, emotional understanding and strikingly clear diction. Add a charming presence and personality and her success here is readily understood.

BRAGGIOTTI'S PUPILS STIR ADMIRATION IN MAINE.

For some time Isadore Braggiotti, the Florentine vocal authority, now resident in Boston, has been making weekly visits to Augusta, in order to teach the numerous aspiring vocalists in that section of New England. Having brought them to a standard where they were ready for public performance, Mr. Braggiotti essayed a recital by his advanced pupils on November 17 at the City Hall of Augusta. Those participating included Ethelyn Burleigh Stubbs, Eleonore McCausland Fleming, Viola Rice, Earl Welch, Mary Manter (with cello obligato by Sue Winchell Burnett), Roger A. Nye, Lillian Maxfield Small, Napoleon Bisson, Annie Howard Stubbs, Isabel Parkman, Marion Stanley, Grace Puriton, Harry Marcou, and Helen Harris. Judging from an account which appeared in the Daily Kennebec Journal the following day, this concert proved to be of outstanding importance musically and socially:

And guiding, developing, bringing to its best, through it all could be

(Continued on page 56)



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OLD PEDAGOGY AND MODERN TEACHING

By RAYMOND THIBERGE

Professeur à l'Ecole Normale de Paris

All over the world the daily preoccupation of educators is the improvement of the general development of youth, as well in the intellectual, ethical or artistic branches as in physical culture. So for old empirical methods, modern pedagogues are striving to substitute up-to-date proceedings. Formerly the beginning of intellectual training for a child was the learning of the alphabet. Today we find it more logical to stimulate his power of observation and to appeal first to his own judgment. Whereas the great preoccupation of the teacher was formerly to spread abundantly the seed of knowledge in the child's mind, he prefers now to prepare the soil for the reception of the grain. And this is the reason why the old appellation "Children's School" has been changed into "Kindergarten." See what changes have taken place in physical culture, where the old practice of acrobatic drill has been left out and replaced by hygienical and esthetic culture!

Owing to the important place taken by musical teaching in the education of girls and even of young boys, it was desirable to note what progress this art has made. It is precisely of improvements like these that I intend writing here today. I shall point out what old prejudices should disappear and will try to exalt the benefit of modern musical teaching in the general formation of childhood.

BEGINNERS NEED THE MOST SKILLFUL MASTERS

A frequent mistake is this: Parents take generally a mediocre music master for their children, as they place no importance on the first year's training. Real pedagogues can only deplore this error, for it is sure that many more

excellent musicians would have been formed if the beginnings had not been so poor.

M. Demyen, former teacher of physical training of the City of Paris, writes as follows in his *Physiologie des Professions*: "Far from giving to beginners indifferent teachers the most skillful ones should be given them."

The beginning of musical education by an inexperienced teacher leads generally to unsatisfactory results and gives credit to a lack of predisposition of the pupil. On what symptoms is this judgment based? It is because he does not succeed in reading the notes of the scale. But why? He has been able to learn the alphabet, he reads fluently his native language. What is the difference between these two kinds of reading? Only a matter of signs. One is representing sounds, the other vocal articulation.

Is it because the scholar does not succeed immediately in adapting his fingers on the violin or on the keyboard of a piano? If his hand is normally shaped, why should he not succeed? When at rest a child's hand is always pliant. This young boy writes easily, this girl makes neat embroidery; why should they not be able to adapt their little paws to the piano?

But, when a child is not able to keep the tune in singing the simplest melody is it not the proof of a lack of talent? Many children at the beginning do not succeed in producing more than a soft buzzing, in articulating the name of the notes of the scale. The parents of such children should be comforted in hearing that some great artists have never been able to sol-fa the plainest tune.

Besides, here is the opinion of an eminent technician on this matter: Rules may be elaborated, permitting a pianist of moderate capacity to obtain fair sound and an artistic interpretation of fine works. All these are old prejudices which must disappear when they are prejudicing musical art as well as youth. On the other hand, don't you think that old methods are responsible for the bad results of some musical educators?

IMMOBILITY OF THE HAND

The following has been written on this subject: "There is a complete disunion between the way of playing of the artists and what is taught in the written methods. These

last are still going on with the same technic as during the time of the harpsichords."

Really musical teaching is moving only slowly in the way of its liberation from the empiric methods, whereas the intellectual culture has changed so deeply and quickly. A good illustration on this point is found in all the children's musical books regarding the Immobility of the Hand.

It is strongly recommended to keep the hand perfectly motionless, and therefore a piece of coin is placed on the pupil's hand and must remain there. How many children have been plagued by this barbarous practice. It is a pity that none of them had the idea of asking his master to play a sonata of Beethoven in this position. None would have succeeded, surely. A brave doorkeeper of Paris, bothered by the unsuccessful attempts of his daughter in maintaining the piece of coin on her hand, had asked the neighbor to give him a perforated penny. "So," said he, "I shall place a thread in the hole and fasten it to my girl's hand. I hope then, her teacher will be satisfied." This good man was right and had solved the problem.

Our illustrious maestro, Saint-Saëns, was in complete agreement with this janitor when he used to say: "Most of the pieces published by Liszt are perfectly unplayable under the old rules of immobility. The elbows tight to the body and a limited field for fingers and forearms." Exaggerated extension and disjunction of fingers are also some of the mischiefs of old age. Schumann has been the victim of this error. Everybody knows that, trying to give more agility to his fourth finger, he tied it tight to the hand. When he unfastened the tie, his finger was lame forever and his career of performer was broken.

Many artists have been handicapped by such proceedings. The cramp of pianists had no other origin. But in spite of the empirical ways we find in artists and excellent ones, their talent might prove the efficacy of the methods they used for their training. This observation has been often made, and M. Jean Huré, in a very interesting article published in the *Monde Musical*, says: "It is noteworthy that some artists teach in one way and play in another." So you see that gifted bodies free themselves from antiphysiological errors and follow their own instinct. This allowed Deppe to draw the conclusion that "Gifted creatures play by God's mercy, but with any method anybody can master the difficulties of the technic."

(To be continued next week.)

Western Musicians Go to Europe

Among those to sail from New York last week for study and work in Europe were Paul McCole, the young pianist, formerly an artist-pupil of Boyd Wells in Seattle, who later settled in Santa Barbara. Mr. McCole will remain for a year or two of study, making his headquarters in Paris.

Mr. and Mrs. Dent Mowrey also sailed for Paris, where Mr. Mowrey will devote himself both to the study of composition and piano. He has been very successful in his teaching in Portland and Seattle for several years past, and his songs and piano pieces have become favorites.

Bonci to Sing Here

Alessandro Bonci will make his only concert appearance in New York at the Manhattan Opera House on Sunday afternoon, December 7, under the management of Roger de Bruyn. His first concert of the season will be in Detroit on Saturday evening, November 29.

Mr. Bonci will devote the major portion of his time in this country to teaching, and will interrupt it only long enough to fulfill concert and operatic engagements which have already been booked for him.

Letz Quartet Gives Program

The series of chamber music evenings in connection with the People's Symphony Concerts opened November 8 at Washington Irving High School, featuring the Letz Quartet, which performed quartets by Ravel, Schubert (Death and the Maiden) and Hoschke, the last named being an American composer living in Springfield, Mass. The large audience heard all this music with interested attention.

Elizabeth Gutman's Dual Personality

Elizabeth Gutman will have a very busy time on December 2. She is giving a recital that evening in Baltimore under the auspices of the Friends of Art, a fashionable society of art lovers, and will sing folk songs in costume. On the same evening an exhibition of paintings executed by her is to be held at the Alumnae Lodge, of Goucher College.

Marie Miller to Play in Sewickley

Marie Miller, harpist, has been engaged to give a recital at Sewickley, Pa., on April 6, under the auspices of the Sewickley Women's Club.

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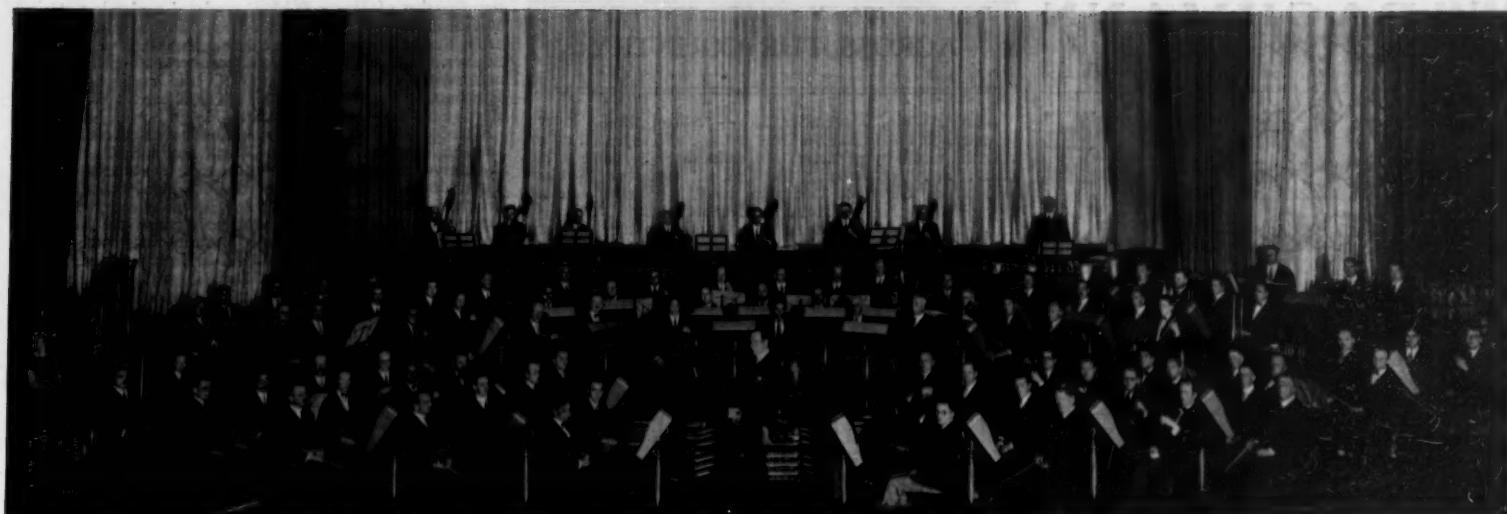
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Goossens Plays Hanson's *North and West*

Eugene Goossens has concluded his season with the Rochester Philharmonic Orchestra, and, after a short lecture tour, in which he will visit Denver, Minneapolis and Detroit, will return to London. Albert Coates will come over from England early in January to complete the Rochester season.

At Mr. Goossens' last concert with the Philharmonic the program included the first Rochester performance of Howard Hanson's symbolic poem, *North and West*, written for orchestra and chorus of sixteen voices. Mr. Hanson is now director of the Eastman School of Music. The Rochester critics were much impressed by his new work. Some of the comments follow:

"Mr. Goossens is not bound by routine, either in choice of what to play, or of how it shall be played. Yesterday he did a graceful thing in programming for the principal number Howard Hanson's symbolic poem, *North and West*, and in giving it a performance that the composer declares to have been wholly satisfying to him. . . . This tone poem opens in true poetic suggestion of the North; the statement is simple and the orchestral color definite and fine; the progress brings in voices used as instruments and the music appealed to the writer as a remarkable realization of the

composer's stated intention. Later in the composition there are passages in which a capacity to write music of lyric beauty and real meaning is shown again and again."—Democrat and Chronicle.

"Mr. Goossens and Mr. Hanson—here are two ardent young musical adventurers to storm the battlements of prejudice and to challenge old forms of musical expression; two champions of the new in music and solidly versed in the value of the old. Mr. Hanson's new composition could have had no more sympathetic interpreter than Mr. Goossens. Together they made *North and West* one of those striking and interesting events that have logically come to Rochester with the development of the city's new orchestra."—Harvey W. Southgate, in The Rochester Herald.

"This is a piece of music that definitely creates a mood; it is atmospheric, provocative, keenly imaginative, and has moments of rare beauty. It is primarily cerebral music and it is ingeniously original. Mr. Hanson is no imitator. He is unmistakably affirmative and contagiously fervent. His employment of wordless voices—and the voices, incidentally, did their part exceedingly well—is poignantly effective and he has made expert use of the expedient. *North and West* offers many extreme difficulties both to conductor and orchestra, and the brilliantly expressive performance it received yesterday was another illustration of Mr. Goossens' control

over his musicians, who followed him so well through the intricacies of this highly interesting work. At its close both the conductor and the composer were given an ovation."—A. J. Warner, in The Rochester Times-Union.

"Principal interest in yesterday's program lay in the performance of Howard Hanson's symbolic poem, *North and West*. It is exceedingly buoyant music, and music that carries along with a great sweep all the various influences the composer finds in the North and West. It was one of the finest things that Mr. Goossens has done during his present engagement to introduce us to *North and West*."—William P. Costello, the Rochester Journal and Post-Express.

Sedano's Second New York Recital

The successful New York debut of Carlos Sedano, Spanish violinist, resulted in immediate demand for a second recital. The young violinist's second recital had been originally planned to take place in January. To secure a date prior to that proved impossible, as Carnegie Hall had been booked solidly. By good fortune, however, a date was obligingly released by another manager, and the second recital of Carlos Sedano is announced to take place in Carnegie Hall on the evening of December 8, and shortly following his Boston debut.

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ACROSS THE COUNTRY

Akron, Ohio, November 13.—Akron music lovers proved to Nikolai Sokoloff their interest and appreciation of classical music by persistent and enthusiastic applause at the concert at Akron Armory, the night of November 10, when the sterling Cleveland Orchestra, under his baton gave an enjoyable program of music by Brahms, Wagner, Debussy, Liszt and other composers. At the end of the exquisite rendering of the Afternoon of a Faun, Debussy, the audience evidenced the keenest appreciation and enjoyment, and Mr. Sokoloff was called back again and again. The second part of the first number, the Andante Sostenuto from Brahms' symphony in C minor, op. 68, was especially enjoyed. The ensemble work of the ninety musicians held the close attention of the audience throughout the program. At the conclusion two encores were given, the Valse Trieste by Sibelius, and Hungarian Dance in C minor by Brahms, both well received. The concert was the second in the series brought to Akron by the Tuesday Musical Club.

R. McC.

Allentown, Pa., November 14.—Preparations are being made for the rendition of Homer Nearing's cantata, The Song of Songs, by the choir of St. Paul's Church at Catasauqua.

Pauline Schadt, director of the music department of Cedar Crest College, gave an interesting organ recital in St. James' Church recently. Miss Schadt's sound musicianship and pleasing personality made a marked impression on the large audience.

The satisfactory beginning at the Hartman Conservatory shows how much such an institution is needed in Allentown. Mr. James Hartman, the director, is a school man of ripe experience and it is to be hoped that in the future the conservatory will live up to its auspicious beginning.

Paul Breedy, tenor, appeared in an afternoon recital, November 9, and his singing met with the usual hearty reception.

H. N.

Beaumont, Tex., November 14.—The City Music Commission will sponsor community concerts each month as was done last season. New members are to be added as there is much active work to be done, not only in sponsoring Music Week but in all matters pertaining to the music life of the city. N. P. Erwin, one of the city councilmen, is president of the commission.

The Music Study Club has held three excellent meetings this season, one of which was a musical tea largely attended. Many new members are being added and interest centers around the fact that the local club will be hostess to the State Federation of Music Clubs the latter part of April.

The Mendelssohn Choral Club, a woman's organization, under the able direction of Ellison Van Hoose of Houston, is planning an interesting season's work. Rehearsals are held once a week and plans for the first concert are under way.

The programs of the Music Study Club for this year are divided into groups: three English, three Scandinavian (including Finland and Sweden), three Russian, one Chopin and four American. The study course will be taken from Fundamentals of Music, which has been adopted by the National Federation. Mrs. Howard Gardner, the president, and her efficient corps of officers, are working to make this year an outstanding success.

A splendid Armistice Day program was sponsored by the City Music Commission and Music Study Club and was well attended by the public. The choirs and choral clubs of the city took part in the community singing held at the close of the program of appropriate talks and musical numbers.

The music work in the city schools is in charge of Lena Milam for the sixth year. In addition to the regular class work, orchestras are organized in all seven ward schools, two junior high schools and one senior high.

In addition to orchestras and glee clubs in high school, a general music course and a history and music appreciation course are offered with full credits toward graduation.

The Mozart Violin Choir holds weekly rehearsals under the leadership of Gladys Harned. They will present a program in the near future. Miss Harned has recently returned from six months' study in New York with Victor Kuzdo.

L. M.

Boston, Mass. (See letter on another page.)

Canton, Ohio, November 13.—A delightful concert was given the evening of November 6 by the MacDowell Music Club. The program was varied and well received by the audience. Those taking part were Jessie Van Horne, organ; a quartet, composed of Gail Watson Cable, Julian Breting, Sylvia Latz and Rene Breting; Mary Frances Forner and the MacDowell Chorale, and Mrs. Shallenberger, contralto, of Alliance. Several pleasing numbers were offered by the string quartet, including The Deer Dance.

A delightful dinner musical was given the evening of November 6 at the Canton Women's Club. Dorothy G. Antony, pianist, and Robert Moore, tenor, accompanied by Jessie Van Horne, were enthusiastically received.

R. McC.

Charleston, W. Va., November 13.—On October 12, a beautiful musical service was held in memory of Cornelius Estill, Charleston musician and composer who died six years ago. The program was composed of many of Mr. Estill's compositions and was arranged by J. Henry Francis, organist and choirmaster of St. John's Episcopal Church. Soloists for the service included Mary G. Burd, Mildred McKee Hardesty and William Patrick.

The splendid vested choir of St. John's Episcopal Church rendered a pleasing musical service the afternoon of October 19. Mildred McKee Hardesty was heard in three organ numbers by Rogers, Frysinger and Bach. Jessie M. Fraser pleased with her lovely contralto voice in Marks' Out of the Deep. The mixed choir sang several anthems under the capable direction of J. Henry Francis.

On October 22 and 23, at the Mason School of Music, pupils' recitals were held. A large audience heard a program given by the following students: Flora Pettigrew, Ruby Dudding, Pauline Carta, Martha Lou Hutchinson, Mary Rachel Moore, Katherine Osenton, Virginia Wright, Mary Edith Hutchinson, Dena Silverman, Julius Cohen, Mary B. Garrison, Margaret Joachim and Carl Wise.

October 23, the choir of Bream Memorial Church, under

the direction of Harry Wickes, rendered a pleasing musical service including By Babylon's Wave, Gounod; Inflammatus from Stabat Mater, and the cantata, Daughter of Jairus, of Stainer. Mrs. William Pence is the organist and the following were the soloists: Mrs. O. O. Messner, Mrs. Frank Hurlbutt, Isabel Dahlstrom, Ruth Sparks, F. W. Grover, Percy Boat and Columbus Barber.

October 23, Florence Clayton Dunham, organist of Bellslee Memorial Church of Fairmount, and Elsie Fischer Kincheloe, soprano and pianist, gave a joint recital at the First Methodist Episcopal Church. A unique feature of the program was seven numbers for piano and organ. Mrs. Dunham gave a much enjoyed organ group from Borowski, Clarence Eddy and Frysinger. She also accompanied Mrs. Kincheloe, who sang Brahms' Faithfulness, To the Children, of Rachmaninoff, and Micaela's aria from Carmen.

The music department of the Charleston Woman's Club opened the season with a delightful program arranged by Mrs. J. Leonard Gates as chairman. Richmond Houston, one of Charleston's prominent violinists, contributed two numbers. He was ably accompanied by Lillian Christip, Muriel Harner, Glen Jeffers and Marjorie Backus acquitted themselves creditably in piano selections from Williams, Adams and Mana-Zucca. Mrs. J. O. Jennings, contralto, was heard in a group by Schumann and Rubinstein. Elsie Fischer Kincheloe, soprano and chairman of the music department, was heard in The Russian Nightingale, by Josten; Four Years Old, Lohr, and the Gavotte from Manon. Ruth Miller proved herself a sympathetic accompanist.

K. Chicago, Ill. (See letter on another page.)

New Haven, Conn. (See letter on another page.)

Philadelphia, Pa. (See letter on another page.)

Potsdam, N. Y., November 8.—An organ recital took place at the Normal Auditorium on November 2, given by Frank Merrill Cram. The program was made up of all Mendelssohn compositions.

Providence, R. I., November 12.—Fifty-eight years ago, on November 9, Emma L. Greene, then twelve-year-old Emma Louise Hall, began her career as organist of the South Baptist Church. Except for a few years, while Mrs. Greene was organist of two other churches, the church has been fortunate in having a competent organist and a faithful officer in her long term of service. The anniversary was celebrated with an organ recital, continuing with an entire evening of music, enjoyed by a large audience. Mrs. Greene was the recipient of floral contributions and a purse of gold which was presented by the minister, Rev. Frederick Lee Hainer, in behalf of the church.

At Grace Church, the evening of November 2, Sarah Henley, soprano, formerly of the Trinity Methodist Church, began her career at the first musical service of the season. J. Sebastian Matthews is organist and choirmaster.

Herbert W. D. Downes, organist and choirmaster, and Mrs. Downes were tendered a reception with the Rev. Mr. Wallace, the new curate of All Saints' Episcopal Church, in the parish house recently. Dwight W. Coultas, baritone soloist of the church, delighted the company with musical selections, accompanied by Mr. Downes.

Harry Hughes, Providence baritone, gave his first recital of the season at the Providence Plantations Club. Old English, modern French and American songs made up the program. Mr. Hughes is well liked here and his recital was well attended, the audience giving their undivided attention to every selection. Beatrice Warden Roberts accompanied Mr. Hughes in her usual competent manner.

A. H. W.

Seattle, Wash. (See Music on the Pacific Slope.)

Spartanburg, S. C., November 16.—Prof. F. W. Wodell, director of the Spartanburg Music Festival, announces that choral practice for the next festival, May 6, 7, 8, will begin the night of December 2. In connection with the initial announcement of choral work, Prof. Wodell states that Rosa Ponselle, who pleased festival patrons last May, has been engaged for the 1925 festival. He also says that he has engaged Mario Chamlee, tenor.

D. S.

St. Louis, Mo. (See letter on another page.)

Tampa, Fla., November 4.—The musical season has opened with verve and promises increasing interest and activity.

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The Friday Morning Musicale has purchased a building site which is now free of all incumbrances. The organization has been divided into circles which are working to raise funds for the erection of a club house. Attractive temporary quarters have been secured in the music room of the Tampa Bay Casino, which is under the general supervision of the League of Women's Clubs. The Story of Ramona, by Helen Hunt Jackson, ingeniously dramatized by Marion Douglas and presented in costume by the dramatic department of the Musicale, was the prominent feature of the first meeting on October 31. It proved a delightful attraction both for the large number in attendance and the enthusiasm it elicited. The cast was particularly well chosen, including Mrs. Norman Sexton, Dr. Ross Armour, Mrs. C. A. Short, Mrs. J. T. Adams, Mrs. E. Lyle Griffen, Albert Jennings DeClaire, Frank Parziale, Mrs. Clarke Knight and Marion Douglas. Incidental music by a quartet in charge of Conrad Murphree, added to the setting. The Friday Morning Musicale Orchestra, under Hulda Kreher's direction, played an Indian suite that was effective. Mrs. P. G. Murphy and Mrs. C. R. Marney sang several Indian songs.

The first meeting of the student department of the Friday Morning Musicale was recently attended and the selections rendered attained a high standard. Several of the senior club evidenced interest in these young people by being present.

Music as a regular part of the school curriculum is an innovation at the Hillsboro High School and, under the efficient direction of Alice K. Peters, bids fair to be an important factor in the school régime. Classes have been formed in sight singing, theory and music appreciation. There is a glee club of 125, a girls' glee club of eighty, a boys' glee club of fifty-three, and an orchestra of twenty. Twice each week the assembly hour is given over to the music department. Ruth Cazier, of Chicago, is the popular music supervisor for the grades. Miss Cazier has put new vim into the work.

The absence of Mrs. W. H. Ferris, founder of the Friday Morning Musicale, will be noted with sincere regret. Mrs. Ferris' recent death was a sad blow to Tampa musical circles.

M. M. S.

Josef Adler Musicale

The first of the series of morning musicales being given by Josef Adler at 12 East Eighty-sixth street, was on Tuesday morning, November 18. An excellent program was presented by Helene Adler, soprano; Miron Poliakin, violinist, and Josef Adler, pianist. Mr. Poliakin was heard first in the Cesar Franck sonata, which he rendered with exquisite feeling. This young artist, who was the winner of the Stadium audition soloists last summer, and who gave a successful New York recital this fall, is a finely equipped musician. He has a technic entirely at his command, a broad, rich tone, and a freedom and artistry of style which stamp him as a violinist of the first ranks. He has smoothness of execution and beautiful tone coloring, but more than that, he has penetrative insight and an intense enthusiasm for the compositions he plays, a vigor and spirit which he manages to translate to his audience. In both of these big numbers he had the adequate and colorful support of Josef Adler at the piano.

Mozart's aria, *Die Entführung aus dem Serail*, was a splendid medium for Miss Adler's bright, flexible soprano voice. She sang this difficult number with admirable skill and vocal control. A later group consisted of Chanson Triste, Duparc; *A des Oiseaux*, Hue; Love and Life, Puetz, and The Answer, Terry. Miss Adler has a voice of warm quality and sings with artistic expression. Mr. Adler was an especially busy artist, being the capable accompanist for the violinist and vocalist, and supplying in addition a group of piano solos—a Chopin prelude and nocturne and the Rubinstein Staccato Etude, skillfully rendered with agreeable tone and a facile technic. An audience which filled the concert room evidenced true enjoyment and appreciation of the entire program.

Giannini Well Received

Dusolina Giannini, soprano, is receiving criticisms of high favor wherever she sings. After her recital in Minneapolis on November 4, where she opened the University series of concerts, James Davies, critic of the Minneapolis Evening Tribune, began his lengthy, detailed critique as follows: "If there is a singer of the gentler sex with a nobler voice than Dusolina Giannini, or who has more perfect control of her instrument with this young American artist, she remains unknown to this community." Then Mr. Davies completed his criticism by writing: "Let us hope that Giannini will become an institution with us for she represents the highest development of vocal art of the present time and there is no singer native or foreign who, in sheer glory of voice, can rival her." The Minneapolis Journal and Daily Star were equally enthusiastic, the critic of the latter writing his impressions in the style of a sporting editor, because of his concert being given on the campus armory. He said that Giannini "made half a dozen musical touchdowns—and no fumbles," and added, "I shall never forget Giannini, nor will anyone else who heard her last night."

Miss Giannini sang with the Cincinnati Symphony Orchestra in Cincinnati on November 7 and 8, and in these, her first appearance before this public, received the approbation of both critics and audience.

Max Panteleieff Has Interesting Career

Max Panteleieff has had a most interesting career. Prior to 1913 he was a journalist on his brother's paper in Vladivostok. He wrote articles about the arts in China and Japan and also about the religions of these two nations. In 1913 he went to Petrograd and entered the Royal Conservatory, and the following year was engaged to appear at the Petrograd Art Opera (theater of musical drama), where he made appearances until 1918, when he left for a tour to China and Japan. He spent some time in Harbin, where he sang in concert and did charity work. Mr. Panteleieff was engaged for the Russian Grand Opera Company in 1921, traveling with that organization to the Philippines, China, Japan, the United States, Canada and Mexico. His chief role is the demon in Boris Godounoff.

Gray-Lhevinne's Fourth Return

Gray-Lhevinne recently returned to the Slippery Rock, Pa., State Normal School for her fourth recital there. The students greeted her program with enthusiasm.

VIENNA

(Continued from page 6)

quite justly gave full weight also to a new work from Erich Korngold who, through his own works and through the severely "contra" attitude of his critic-father, has come to stand for conservatism among the younger composers.

Korngold's new work is a piano concerto made "to order" for Paul Wittgenstein, the one-armed pianist who played it at the Vienna performance which was the first one anywhere of the work. It is rather difficult to speak of any new composition of Korngold in any but the same words applied to his former works. His last but one, the String Quartet, was an exception in which for once he departed from his customary idiom and approached the realms of the "musical bolshevists." But this piano concerto is a return to his former ways which are best summarized in the words "brilliance" and "dash."

The piece is splendidly orchestrated, of course, and rich in instrumental colorings. Dynamic climaxes prevail, the piano solo part is allotted plenty of effective display, and the whole thing is operatic throughout. It is in one movement which consists, however, of three distinctly discernible sections, and merely the middle section, with a bold and witty fox-trot, is apt to remind us that Stravinsky and his followers have gone before. Wittgenstein played the work with great abandon, and Reichwein conducted excellently.

THE OTHER SIDE OF CONSERVATISM

Korngold, as said before, holds painfully aloof from any modernistic tendencies in contemporary music, and is consciously rooted in a classic tradition which reaches up to Richard Strauss, but not beyond. He is one of those who doubtless could—if he only would—live up to what has come to be the acknowledged ideals of his time, but prefers to stand aside in self-chosen isolation.

Hugo Kauder, whose first symphony in A minor had its first production in the same concert, is made of different stuff. He is a modern musician with an open mind, closely affiliated with the group of modern musicians who try to make history at Vienna; but he is too sincere and cumbersome a mind and soul to go the path which he knows well and recognizes as justified, but which is not his by vocation. His essentially lyrical and tragic disposition bids him follow the ways of those two god-seekers, Bruckner and Mahler. There is a suppressed melancholy, the pain of a suffering man, in all his music, and also in this symphony. Yet it was the one really great and spontaneous applause of the evening which followed the second movement of his symphony in the same concert which brought the Korngold piece. It was a slow movement, and far from "grateful"; yet every one of the hearers seemed to feel the fervor and depth of Kauder's music. The first movement, with its chorus of horns and trombones (Mahler!) is beautiful music, and the Passacaglia of the last movement a technical masterpiece.

The same concert brought also a Mahler première—not Gustav, but Alma Maria Mahler, the composer's widow. There were three songs, of distinct merit: sincerely felt and well-constructed music, which Laurenz Hofer, the tenor from the Staatsoper, undertook almost at the last moment: a proof of his musicianship—and of his vocal range, as the songs are written for baritone voice.

PAUL BECHERT.

Arthur Kraft Concertizing

Arthur Kraft is singing this month in recital and oratorio at Winston-Salem, N. C., Pittsburgh, Pa., New Wilming-

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"Anna Fitziu was a slender, winsome Mimi, who sang with full-throated ardor, even when she described her activities as a creator of artificial flowers. At the end of the duet with M. Dophiloff her clear soaring tone rang out with the confident fidelity to the pitch, and she did not sing with the slight falsetto which is often heard in quartet. Miss Fitziu cleverly subdued her opulent beauty to a dainty prettiness, for Mimi must have pathos if one is to sympathize with her fluttering days at life."—New York Evening Mail.

CHICAGO HEARS MEDTNER WITH SYMPHONY ORCHESTRA

Russian Composer-Pianist Plays His C Minor Concerto—McCormack Packs Auditorium Theater—Werrenrath, Frances Nash, Roland Hayes and Rudolph Reuter Give Recitals—Flonzaley Quartet Pleases—Benditzky and Schee in Two-Piano Programs—Other News

Chicago, November 22.—Reinald Werrenrath sang to an enthusiastic audience at Orchestral Hall on Sunday afternoon, November 16. Always with an eye to offering his listeners the unusual, Mr. Werrenrath wandered far from the trodden paths for songs for his Chicago recital under Wessels and Voegeli. As a novelty, a small orchestra, made up of several members of the Chicago Symphony, assisted the artist in two numbers—Purcell's When Night Her Purple Veil, and Grieg's Bjergtagnæ—which, beautifully done, proved the highlights of this interesting program. Then there was a group of Finnish songs by Hannikainen, Jean Sibelius, and Yrjo Kilpinen, which, sung in their native tongue, won hearty approval and brought encores. These, with Mozart's Alma, were admirably set forth by this superb artist, whose singing is the essence of finished art, dignity and elegance. As ever, Werrenrath received the hearty approval of his listeners, who left no doubt as to their pleasure. He had also listed Easthope Martin's musical setting of four poems by John Masefield and a group by Eric Cundell, Harry Spier and R. W., Martin Shaw, Roger Quilter and Henry F. Gilbert. He was well seconded at the piano by Harry Carrick.

THE FLONZALEY QUARTET.

At the Playhouse, a select musical audience greeted the Flonzaley Quartet at its first concert of a series of three, on Sunday afternoon also. For the opening number the Flonzaleys had listed Albert Spalding's quartet in E minor (still in manuscript) and gave it a virtuoso performance. There was much enthusiasm displayed by the listeners, among whom was the composer himself, who was compelled to bow acknowledgment from his seat in the body of the house. In their incomparable way the Flonzaleys also rendered Tschaikovsky's Andante Cantabile, a short suite for string quartet arranged by Alfred Pochon (second violinist of the quartet) from Moussorgsky's Pictures at an Exhibition, and, with the expert assistance of Harold Bauer, brought the program to a thrilling close with the Brahms quintet in F minor. It seems needless to add that enthusiasm reached a high pitch throughout the afternoon and that the quartet was constrained to add extra numbers.

FRANCES NASH IN PIANO RECITAL.

A piano recital by the gifted Frances Nash is seldom without interest, and the one she gave on Sunday afternoon

at the Blackstone Theater, under the direction of Rachel Busey Kinsolving, was no exception. Her program was novel in that it contained a sonatine by Ravel, Mouvements Perpetuels by Francis Poulenc, and six numbers from the third opus of Kodaly. There were also the Chopin B minor sonata and Liszt's La Leggierezza and Rhapsody No. 15.

Here is a clever artist who does not rely solely on her proficient technic to win her public; she has musical intelligence and refinement, which, coupled with her technical qualifications, make her a pianist to whom it is a joy to listen. Her mind and fingers are in co-ordination and make for admirable piano playing. Miss Nash's renditions were clean-cut and interesting and her listeners registered keen enjoyment all through the program.

UPTOWN CONCERT SERIES.

The Uptown Concert Series continues to draw huge audiences at the Arcadia Auditorium on the north side and why wouldn't it? Last Sunday's musical feast was offered by Cyrena Van Gordon of the Chicago Civic Opera Company and Jacques Gordon, concertmaster of the Chicago Symphony Orchestra. Miss Van Gordon, she of the glorious contralto voice and queenly appearance, is a great favorite in concert or opera and is constantly winning new admirers. Mr. Gordon is recognized as one of the finest violinists in this part of the country, and he, too, has established high esteem in his many appearances in recital and with the orchestra. Owing to the opera performance and the numerous concerts in the loop last Sunday afternoon, there was not time to get out to the north side, but reports at hand attest to the success of both artists at the hands of the throng out there.

JOHN MCCRACK.

As many of those who worship at the shrine of John McCormack as could crowd into the Auditorium Theater filled the half from top to bottom and the stage, from front to rear, last Sunday night. This prince of tenors is among the chosen few who crowd that vast theater at every appearance and who maintain their hold on the public year in and year out. There is no one that appeals more strongly than McCormack, for he pleases every one—the dilettante with his superb renditions of the classics of Bach, Handel or Mozart, and the layman with his inimitable interpretation of the Irish folk song. At this day and age it is not necessary for this humble scribe to go into details of a McCormack song recital. Suffice it to say that this master of the art of song gave of his very best whether singing Bach's See What His Love Will Do, an aria from Handel's Giustino, two German numbers by Brahms, Rachmaninoff's Before My Window, and Richard Hageman's Christ Went Up into the Hills or Irish folk songs, and once again conquered a vast throng of his admirers. Lauri Kennedy, cellist, won much applause with fine interpretations of Tartini, Senallie, Boccherini, Rachmaninoff and Zsolt selections. Edwin Schneider, as usual, lent his excellent assistance as accompanist.

ROLAND HAYES IN RECITAL.

Exquisite singing was set forth at Orchestra Hall on November 17 by Roland Hayes, the gifted and justly popular Negro tenor. In the few times Mr. Hayes has visited us he has established an enviable place in the hearts of music-lovers here—so much so, in fact, that he is able practically to fill Orchestra Hall even on an off night like Monday. His is a lovely tenor voice used with the artistic taste and sense of a well schooled musician. When singing in English or rendering Negro spirituals Mr. Hayes is at his very best and sets forth singing so beautiful that it is a joy to hear.

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His English diction is perfection and not one word is missed. Mr. Hayes scored heavily at the hands of a highly pleased audience.

RUDOLPH REUTER AT UNIVERSITY

Rudolph Reuter's first appearance in Chicago this season and his first large recital since he returned from Europe recently, took place under the auspices of the University of Chicago at Mandel Hall, November 18. An unusual array of new and seldom heard works were performed and won the pianist well deserved success. Among these were works by Paul Tietjen, Paul Hindemith and Schmidt-Gregor. Mr. Reuter played with his customary fine art and brought out the message of the composers.

AMERICAN CONSERVATORY NOTES.

Mollie Greenfield, artist-pupil of Heniot Levy, has been engaged by Joseph Schwickerath to play the Moszkowski piano concerto with orchestral accompaniment at one of the coming concerts at Turner Hall.

Nesta Smith, violinist, artist-student of the Conservatory, has just returned from a successful concert tour. Miss Smith gave recitals in Detroit, November 5; Toledo, November 6, and Cincinnati, November 18.

Louis Nespo, organist, artist-student of the Conservatory, will give an organ recital in Kimball Hall on Tuesday evening, November 25.

GUNN SCHOOL NOTES.

Rae Bernstein, artist-pupil of Glenn Dillard Gunn, will play the Bortkiewicz concerto with the Chicago Theater Symphony Orchestra, Nathaniel Finston conductor, on November 23.

Glenn Dillard Gunn spent November 15 at the Burlington, Iowa, branch of the school, where he went to conduct the first term examinations. Mr. Gunn found the branch in flourishing condition with splendid prospects for further increase.

Cleo Munden Hiner, director of the Austin Branch at 5 South Parkside Avenue, presented Marion Carter, pianist, artist-pupil of Glenn Dillard Gunn, and Otto A. Moore, baritone, pupil of Stuart Barker, in recital at the Oak Park Arms Hotel on November 16.

Clara Drew Miller, pianist, and Miriam F. Knauf, soprano, professional pupils of Glenn Dillard Gunn and Adolf Muhlmann, gave an interesting radio program on November 18, broadcasting under the direction of WMAQ from the Radio Show at the Coliseum.

BUSH CONSERVATORY PUBLIC SCHOOL DEPARTMENT.

Students of the Bush Conservatory Public School Music department visited the music classes of the New Trier High School recently for observation purposes. Mrs. H. E. Cotton, director of music at this high school, which is one of the most progressive in the Middle West, is also on the Bush faculty.

ARIMONDI STUDENTS IN DEMAND.

Lucille Gowey, soprano, and Arturo Imparato, bass, pupils of Aurelia and Vittorio Arimondi, were the soloists at the ceremony held by the Sons of Italy on November 9 at the Ashland Auditorium. Baroness McNab was at the piano. Margery Montello, also a pupil of Mme. Arimondi, was soloist at the Manuel Temple on November 2.

ALEXANDER ZUKOVSKY A SUCCESSFUL TEACHER.

Alexander Zukovsky, violinist, second concertmaster for many years with the Chicago Symphony Orchestra and head of the violin department at the Chicago Philharmonic Conservatory, has taught such violinists as Cecilia Hansen, Sasha Culbertson and Rubin Davis. It is interesting to know that Cecilia Hansen, who studied with Mr. Zukovsky in Rostow, Russia, gave a Chicago recital on November 9, at which time she won the encomiums of all the Chicago press and the admiration of a large audience. Mr. Culbertson, who studied with Mr. Zukovsky in Prague, Bohemia, is scheduled for a violin recital at Orchestra Hall on November 19, and Rubin Davis, who studied for seven years with Mr. Zukovsky in Chicago, is billed for a violin recital on December 15. Mr. Zukovsky's classes of violin playing are always filled and his success in the studio has been as great as that won on the concert platform and as a member of our orchestra.

VISITORS AT THIS OFFICE.

Among the out-of-town visitors at this office recently may be mentioned Ed. Stein, St. Paul, Minn., manager; Arthur Abell, for many years MUSICAL COURIER correspondent in Berlin, Germany; J. H. Thumann, Cincinnati manager; Elizabeth Cueny, St. Louis impresario; Marion Andrews, Milwaukee correspondent for the MUSICAL COURIER and one of the most successful managers; M. H. Han-

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COLUMBIA SCHOOL NOTES.

Louise St. John Westervelt, of the voice department, gave her semi-monthly studio musicale in the Recital Hall the afternoon of November 8. The program was given by Catherine Billig, soprano; Katherine W. White, soprano, and F. Jewel Froster, contralto, after which an informal social time followed.

The regular series in the school Recital Hall last week was held on Friday night. The piano numbers were presented by Evelyn Martin Goetz, a pupil of Walter Spry; Marie Moll Pettibone, who studies with Mrs. Murdough, and Lois Weigert from Clare Osborne Reed's studio. Both vocalists were from the class of George Nelson Holt and were Muriel Kreasan and Dorothy Fisher, both sopranos. Louis Pupillo, violinist and pupil of Ludwig Becker, represented the violin department.

CHICAGO MUSICAL COLLEGE NOTES.

The concert given by the Chicago Musical College in Central Theater Sunday, November 9, was presented by artist-students. The program was broadcast by the Chicago Tribune (WGN).

Rose Lutiger Gannon and Erma Rounds, of the faculty, gave a recital, October 28, at Joliet, Ill. They will be heard in a recital at Lyon & Healy Hall in December.

Edward Collins, of the faculty, has been engaged to play the Grieg concerto with the Joliet Symphony Orchestra at Joliet, Ill., in December, and for the concert which will be given for the benefit of its scholarship fund by Notre Dame University, South Bend, Ind. He will also be associate artist at the concert which Mme. Schumann-Heink will give shortly in San Francisco.

RENE LUND ENGAGEMENTS.

On Armistice Day, November 11, Rene Lund, baritone, appeared as soloist before the Traffic Club of Chicago at the La Salle Hotel. On November 21 he sang at the noon-day recital series conducted by the W. W. Kimball Company at Kimball Hall.

PUPIL COMMENDS FLORENCE TRUMBULL.

Florence Trumbull has received the following letter of appreciation from Mary I. Short, teacher and pianist, of

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MUSICAL COURIER

Spokane, Wash., who made a flying trip to Chicago this fall for special work with Miss Trumbull:

Spokane, Wash., October 29, 1924.

Dear Miss Trumbull:
You can't imagine how much I got from those lessons. You are a wonderful teacher, so full of inspiration. It seems to me you would energize a stone. I have already used some of the principles you emphasized and expect to go on profiting from them.

It was a wonderful privilege to hear you play and I do hope Spokane may have the opportunity soon.

My trip, brief as it was, repaid me in every way.

KNUPFER STUDIO ITEMS.

Magdalen Massmann, pianist of the faculty, who is on leave of absence during this season, being engaged for an extensive concert tour through the United States, is enjoying enthusiastic receptions in the larger cities of Pennsylvania, Maryland, and Virginia, where she has appeared during the last two months.

Esther Parker, soprano, professional student of Zerline Muhlman, of the faculty, has been engaged to sing the roles of Santuzza and Nedda in performances in Italian of Cavalier Rusticana and Pagliacci, at Glickman's Palace Theater in January.

Pauline Levy, student of Walter Knupfer, was the pianist at a benefit given by Ruth Lodge at the Midway Masonic Temple on November 2.

Marion Waterfall, soprano, professional pupil of Marie E. Dreier, of the faculty, sang at the October 28 meeting of the Hamilton Park Woman's Club. She also has been engaged to appear as soloist before the Auburn Park Woman's Club on November 27.

SOCIETY OF AMERICAN MUSICIANS

Rarely has the air been so charged with excitement, at least among the pianists and piano teachers, as it was on November 19, when four excellent young pianists entered into a contest to see which one might have an appearance at the regular Friday and Saturday concerts with the Chicago Symphony Orchestra. This was a special honor to the four winning contestants of 1922-23, Margaret Farr, Joseph Brinkman, Lillian Magnuson, and Mabel Lyons. Miss Farr and Miss Magnuson, having won first place in the 1922-23 contest, had the honor of appearing at the popular concert during this season. It was a happy thought to have the guest at this week's orchestral concerts, Nicholas Medtner, as the sole judge, as these young people have become familiar to the resident musicians and hence had to have an impersonal judgment. Frederick Stock and his man gave wonderful accompaniments and each contestant was fired with the enthusiasm occasioned by the close competition. The composition chosen for the occasion was the Hungarian Fantasy by Liszt on account of its being both complete and short, and requiring fine pianistic ability to project. When Mr. Stock introduced the foreign judge and announced that Joseph Brinkman was, in Mr. Medtner's judgment, deserving of first place, there ended one of the most interesting contests ever held in Chicago. Mr. Brinkman is from the American Conservatory and, for the last few years, a student of Heniot Levy.

BENDITZKY-SCHNEE TWO-PIANO RECITAL

Two of Chicago's most prominent pianists, Leon Benditzky and Vitaly Schnee, gave a two-piano recital at Kimball Hall on November 20. Their program was made up of Mozart's sonata in D major; Rachmaninoff's Second Suite, op. 17; two numbers by Arensky, Romance and Valse; Menuet and Ballet by Debussy, and Saint-Saëns' Danse Macabre. Two-piano recitals are becoming more popular among concertgoers and such recitals as the one under review will tend to increase the demand for that sort of musical entertainment. The team work of Benditzky and Schnee showed unmistakably good preparation as unity of thought was evident throughout their program. Their reading of the often played Mozart sonata in D major was most comprehensive and interesting. The two young men made a distinct hit with their listeners. Under their virile and sure fingers, the Rachmaninoff number, practically unknown here, made a strong impression and showed that the two pianists had made a deep study of the work. Both well equipped technically, imbued with artistic temperament, their interpretation of the number well deserved the high enthusiasm of the audience. The success of this recital may presage many other similar evenings here and elsewhere during the present season.

HANS HESS ENGAGED BY THE AMERICAN CONSERVATORY

Hans Hess, one of Chicago's best known and most accomplished cello artists, has been engaged by the American Conservatory to take charge of its violoncello department. Mr. Hess occupies a leading position both as concert artist and teacher. Scores of talented and successful young cellists have received their entire training under his guidance. Mr. Hess will continue to occupy his studio in the Fine Arts Building for the balance of the present season.

Jennie Marselus, soprano, formerly artist-pupil of Karleton Hackett, is now teacher of voice at Galloway College, Searcy, Ark. Henry Kirkpatrick, formerly pupil of Allen Spencer, is head of the Auburn Park School of Music, Chicago.

MEDTNER SOLOIST WITH SYMPHONY

The seventh program of the Chicago Symphony Orchestra for this season, on November 21 and 23, offered Chicagoans an opportunity of getting acquainted with Nicholas Medtner, Russian pianist and composer, who appeared as soloist, playing his own concerto in C minor. The work having been fully reviewed when it was first produced in this country by the Philadelphia Orchestra in its home town on October 31 and November 1, and again on November 4 at Aeolian Hall, New York, little remains for this reviewer to add. The concerto lasts over thirty-five minutes and contains sufficient beauties to hold the interest of concert-goers. At its conclusion the pianist had to come back to the stage many times to acknowledge plaudits. After hearing the pianist and his composition, one expresses the hope that he will be heard here in recital presenting then a program similar to the one that recently enthused New York critics and music-lovers. The orchestra numbers included: Overture to Wolf-Ferrari's Secret of Suzanne; Mozart's symphony in E flat, and after the intermission, Scriabin's symphony in C minor, The Divine Poem. Was it coincidence that made Mr. Stock include in his program the Mozart symphony in E flat, which was also played by the Philadelphia Orchestra at Aeolian Hall, New York? The symphony, by the way, was accorded a beautiful reading by Stock and superb playing by his fine orchestra.

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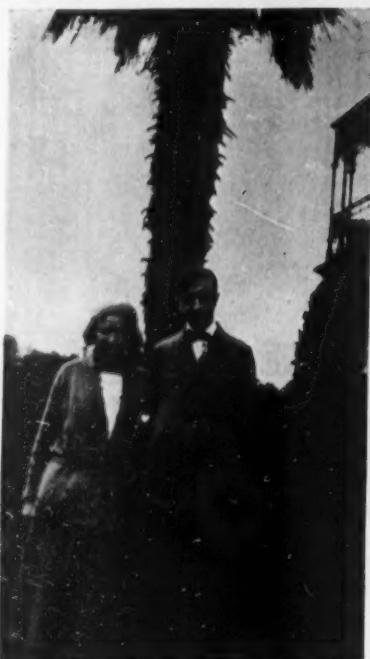
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MUNZ IN AUSTRALIA.
The pianist was photographed at the home of Mr. and Mrs. Krantz in Adelaide, South Australia. Mr. Munz is seen here with Miss Leo Krantz, their daughter. The Krantz family are great musical enthusiasts and visiting artists are always welcome to their home.



GEORGE MORGAN,
who is singing Rhea Silbert's song, *Today*, on his programs. Mr. Morgan had unusual success with this number recently at his appearances in New Orleans, Kansas City and Augusta, Ga.



BEATRICE LOHRE,
dramatic soprano, who won the scholarship offered by May Stone. Although she has not done much professional work, she has a church position in Newark, N. J.



VICTOR WITTGENSTEIN,
pianist, who will play Mana-Zucca's effective piece, *Zouaves Drill*, at his recital in Aeolian Hall on December 11. (Mishkin photo.)



BIRDICE BLYE.

This is the latest photograph of Birdice Blye, pianist, whose brilliant successes in the principal cities of Europe and America are well known. She has a busy season booked in all parts of the country, which will include her fourth extended tour of the Pacific Coast.



GEORGE GERSHWIN,
the young American composer, who wrote the now famous *Rhapsody in Blue*, the first successful attempt to make something serious out of popular material. "It made an honest woman of Old Jane Jazz," said one critic. Mr. Gershwin, an accomplished pianist, is playing that work with the Whiteman Orchestra at Philadelphia tonight (Thursday) and will repeat it with the same orchestra at Symphony Hall, Boston, next week.



EFFA ELLIS PERFIELD,
who gave one of her interesting lessons on Musical Pedagogy Applied to Rhythm and Speech Melody, at the Bronx Woman's Club on November 18.



JOHN PALMER,
of Steinway's, vacationing at Hawaii, wearing a "lei" presented by Mr. and Mrs. Fitzhugh W. Haensel, and looking as embarrassed as he says he felt.

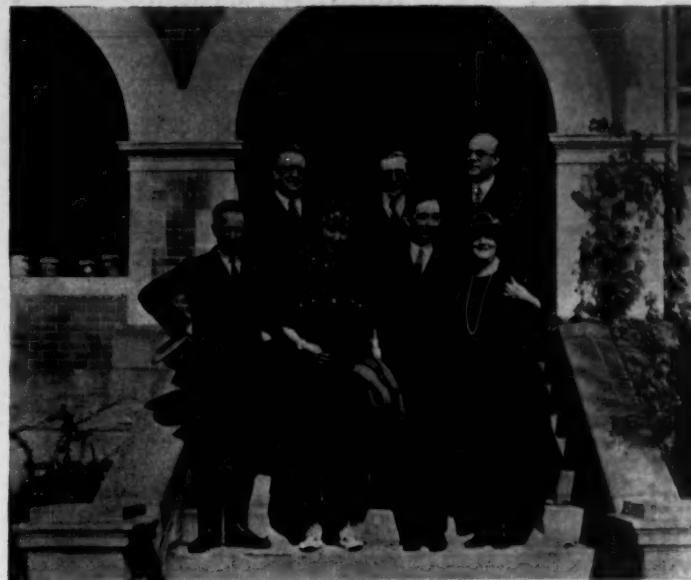


ETHEL LEGINSKA
rehearsing with the London Symphony Orchestra at Queen's Hall, November 4.
(Photo © Central News, London.)



THE CORELLI SISTERS.

who sang recently at the Palace Theater and last week at the Riverside. These young singers have been booked for a long tour over the Keith vaudeville circuit and have received unusually fine criticisms of their singing, not only individually but also in their duets. (Strand photo.)



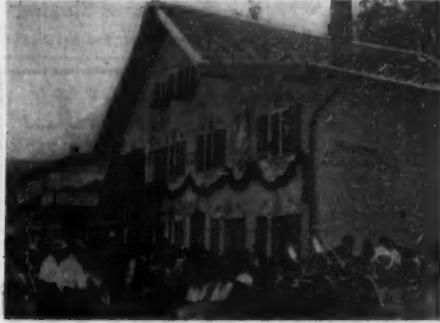
A GROUP IN SALT LAKE CITY.

Left to right, Cecil Gates, director of Latter Day Saints Conservatory; Anthony Lund, conductor, Salt Lake Tabernacle Choir; Princess Tsianina, Indian songstress; John Miller, music critic; Charles Wakefield Cadman, composer; J. B. McClellan, organist of the Tabernacle, Salt Lake City; Lucy Gates, soprano. (Sainsbury photo.)



CLAIR EUGENIA SMITH,

mezzo soprano, guest artist of the San Carlo Opera Company, photographed with her dog, Young. Miss Smith recently sent her annual contribution of \$250 for the New York American Christmas and Relief Fund. (Campbell Studio photo.)



WHERE THE MUENCHNER FLOWS.

John Hornsteiner, proprietor of the famous violin shop in Chicago, sends to the MUSICAL COURIER an interesting snapshot of the inn, in Mittenwald, Germany, where he was born. The little picture is most characteristic as to architecture, costumes, and general atmosphere, and suggests eloquently a certain amber-colored liquid with white froth on top. In case the printing on the side wall of the little house is too indistinct for weak eyes to decipher, it might be stated that the inscription reads: "Muenschner Loewenbrau-Bier."



MARIE NOVELLO.

Photograph of the recent painting of the pianist made by Howard Robinson, who has also painted the Prince of Wales and the Duke of York. Miss Novello's playing at her last London recital was described as "sensational" by The Referee.



CARL EDOUARDE,

conductor of the Mark Strand Symphony Orchestra, directed the fifteenth thousandth overture played at the Mark Strand Theater October 19. For over ten years Mr. Edouarde has been associated with this house, the first big Broadway motion picture theater. This photograph shows him at his new walnut, hand-carved stand, which was placed in the pit on the fifteenth thousandth anniversary. The stand was selected by Joseph Plunkett, managing director of the Mark Strand, as a gift for the popular conductor and a token of the organization's appreciation of his splendid work. Mr. Edouarde was an intimate friend of the late Victor Herbert, who once said to a MUSICAL COURIER representative that "Carl Edouarde plays my operetta scores as I (Herbert) would have them played." He considered that Mr. Edouarde gave them the dash and fire in interpretation that the glorious Herbert melodies demanded. (Paul Thompson photo.)



EDMOND (ISRAEL) VICHNIN,

pianist, photographed in Berlin with his cousin, Frau Fanny Schnittke, also a pianist, who journeyed from Danzig to attend young Vichnin's recital in Berlin on September 20. The boy to the right is Frau Schnittke's son, Emanuel, who already has shown talent as a sculptor. Mr. Vichnin has returned to America and is booked for several important recitals in this country this season.



WILLEM MENGELEBERG

as host to his friends, Mr. and Mrs. Frederick Steinway, on their journey to Switzerland last July.

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Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge. With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value. The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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WHERE THEY ARE TO BE

November 27 to December 11

ALTHOUSE, PAUL: Omaha, Neb., Dec. 4.
 BRETON, RUTH: St. Paul, Minn., Dec. 8.
 BRITT, HORACE: Minneapolis, Minn., Nov. 30.
 BUHLIG, RICHARD: London, Eng., Dec. 1.
 CARRERAS, MARIA: Cincinnati, O., Dec. 1.
 DENISHAW DANCERS: Butte, Mont., Nov. 27.
 Missoula, Mont., Nov. 28.
 Spokane, Wash., Nov. 29.
 Yakima, Wash., Dec. 1.
 Seattle, Wash., Dec. 2.
 Vancouver, B. C., Dec. 3.
 Tacoma, Wash., Dec. 4.
 Aberdeen, Wash., Dec. 5.
 Portland, Ore., Dec. 6.
 Oakland, Cal., Dec. 8.
 Fresno, Calif., Dec. 9.
 Sedona, Calif., Dec. 10.
 San Bernardino, Calif., Dec. 11.
 DE PACHMANN: Hamilton, O., Nov. 28.
 Detroit, Mich., Dec. 2.
 Pittsburgh, Pa., Dec. 3.
 Youngstown, O., Dec. 8.
 DIAZ, RAFAEL: Sheepsport, La., Nov. 29.
 DUPRE, MARCEL: Rochester, N. Y., Dec. 3.
 DUX, CLAIRE: Philadelphia, Pa., Dec. 1.
 Chicago, Ill., Dec. 8.
 ELMAN, MISCHA: Seattle, Wash., Dec. 3.
 Portland, Ore., Dec. 4.
 San Francisco, Cal., Dec. 7.
 Fresno, Calif., Dec. 8.
 Modesto, Calif., Dec. 9.
 Santa Maria, Calif., Dec. 11.
 FLADALEY QUARTET: Minneapolis, Minn., Nov. 28.
 GARRISON, MABEL: Sharon, Pa., Dec. 3.
 Pineville, La., Dec. 10.
 GERHARDT, ELENA: Washington, D. C., Dec. 1.
 GIANNINI, DUSOLINA: Boston, Mass., Dec. 1.
 Washington, D. C., Dec. 2.
 Baltimore, Md., Dec. 3.
 Morgantown, W. Va., Dec. 10.
 Pittsburgh, Pa., Dec. 11.
 GLUCK, ALMA: Los Angeles, Cal., Nov. 28.
 El Paso, Tex., Dec. 1.
 GRADOVA, GITTA: Philadelphia, Pa., Dec. 1.
 Boston, Mass., Dec. 6.
 GRAINGER, PERCY: Detroit, Mich., Nov. 27, 28.
 Chicago, Ill., Nov. 30.
 GUTMAN, ELIZA: Baltimore, Md., Dec. 2.
 HACKETT, CHARLES: Cincinnati, O., Dec. 10.
 HADLEY, HENRY: Brooklyn, N. Y., Nov. 30.
 Buffalo, N. Y., Dec. 1.
 Princeton, N. J., Dec. 2.
 HAGAR, EMILY STOKES: Jackson, Miss., Dec. 1.
 Mt. Carmel, Pa., Dec. 2.
 Shenandoah, Pa., Dec. 7.
 HEIFETZ, JASCHA: Ann Arbor, Mich., Dec. 5.
 Boston, Mass., Dec. 7.
 Cincinnati, O., Dec. 9.
 Louisville, Ky., Dec. 10.
 Buffalo, N. Y., Dec. 11.
 HEMPEL, FRIEDA: Cardiff, Eng., Nov. 29.
 London, Eng., Nov. 30.
 HESS, MYRA: Woking, Eng., Nov. 27.
 Southport, Eng., Nov. 28.
 Colwyn Bay, Eng., Nov. 29.
 Croydon, Eng., Dec. 1.
 Norwich, Eng., Dec. 4.
 Wimborne, Eng., Dec. 6.
 HINSHAW'S DON PAS-
 QUALE: Georgetown, Tex., Nov. 27.
 Stuttgart, Ark., Nov. 28.
 HINSHAW'S MARRIAGE OF
 FIGARO: Pittsburgh, Pa., Nov. 27.
 Torrington, Mass., Dec. 1.
 Albany, N. Y., Dec. 2.
 Schenectady, N. Y., Dec. 3.
 HOFMANN, JOSEF: Chicago, Ill., Nov. 30.
 Akron, O., Dec. 9.
 HOMER, LOUISE: Kalamazoo, Mich., Nov. 28.
 Fall River, Mass., Nov. 30.
 Boston, Mass., Dec. 3.
 Lancaster, Pa., Dec. 5.
 Worcester, Mass., Dec. 9.
 Syracuse, N. Y., Dec. 11.
 JOHNSON, EDWARD: Dallas, Tex., Dec. 3.
 Minneapolis, Minn., Dec. 10.
 KAPAN, MORTIMER AND
 HARRIET DE YOUNG: Galveston, Tex., Nov. 29.
 Beaumont, Tex., Dec. 3.
 KARSAVINA, THAMAR: Chicago, Ill., Nov. 27.
 Washington, D. C., Dec. 11.
 KOCHANSKI, PAUL: Philadelphia, Pa., Nov. 28, 29.
 KORB, MAY: Easton, Pa., Nov. 28.
 Newark, N. J., Dec. 3.
 LAMOND: Springfield, Ill., Dec. 8.
 WHITEMAN AND HIS OR-
 CHESTRA: Philadelphia, Pa., Nov. 27.
 Brooklyn, N. Y., Nov. 29.
 Bridgeport, Conn., Nov. 30.
 Hartford, Conn., Dec. 2.
 Worcester, Mass., Dec. 3.
 Boston, Mass., Dec. 4.
 Amherst, Mass., Dec. 5.

New Choral Society Seeks Members
 The Pius X School of Liturgical Music announces that a choral society for mixed voices is being organized under the direction of Cesar Borré. Rehearsals will be held on Wednesday evenings from 8 to 9 o'clock, beginning November 24, in the hall of the school at 133rd Street and Convent Avenue, New York. Those interested may apply to the secretary of the school.

Gretchen Haller Awarded Juilliard Foundation Fellowship

Gretchen Haller, contralto, from Herkimer, N. Y., who graduated last May from the Ithaca Conservatory of Music under Bert Rogers Lyon, head of the vocal department, has been awarded a Juilliard Foundation Fellowship, which includes \$1,000 to be applied to tuition.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS

Edward Ballantine

Variations on "Mary Had A Little Lamb" in the Styles of Ten Composers (Piano) Morris Zam, Boston

Florence Newell Barbour

O Wild West Wind Elizabeth de Graw, Brooklyn
 A White Violet (arr. for Strings) Lucius Hoerner's Orchestra, Cooperstown, N. Y.
 The Rock-Mere Orchestra, Marblehead, Mass.

Floy Little Bartlett

Historical Song Miniatures for Children (Handel, Bach, Haydn, Mozart, Beethoven, Mendelssohn) Harriet Story MacFarlane, Traverse City, Mich.

Marion Bauer

Oriente. Florence Otis, Tulsa, Oklahoma City; Wichita, Topeka, Kans.
 Prelude in F minor (Piano) Harrison Potter, Boston
 Up the Ocklawaha (Violin) Ruth Kemper, New York

Mrs. H. H. A. Beach

My Star Francis Rogers, New York
 The Year's at the Spring. Josephine Bonniwell, Philadelphia.
 Martha Anderson, Greensboro, N. C.
 Calvin Cox, Poughkeepsie.

Robert Braine

Music in the Soul Frederic Baer, New York
 That Day We Met Frederic Baer, New York

Gene Branscombe

Just Before the Lights Are Lit. May Peterson, Amarillo, Tex.
 Francesca Kaspar Lawson, Newberry, S. C., Roxboro, N. C., Marion, Va.

Recital of Compositions by Gene Branscombe given under the auspices of The MacDowell Club, Mountain Lakes, N. J.

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 Bluebell Drowsily Ringing Mrs. Adolf Krebs
 The Best Is Yet To Be Mrs. Adolf Krebs

Laughter Wears a Lilled Gown (Duet). Mrs. Donaldson St. C. Moorhead, Mrs. Spirit of Motherhood (Trio for Women's Voices with Violin Ob.)

G. W. Chadwick

Before the Dawn John McCormack, Boston
 He Loves Me Kathleen McAlister, Boston
 The Danza. Harris Story Macfarlane, Traverse City, Mich.
 Sara Rice, Boston.

O Love and Joy Grace Leslie, New York

Leland Clarke

Across the Fields Marjorie W. Leadbetter, Salem, Mass.

Ralph Cox

Aspiration Elizabeth de Graw, Yonkers, N. Y.
 To a Hilltop.

Edna Fields, New York.
 Norman Jollif, New York.
 Edith Romaine, New York.

Norma Roberts Sandakay, Pensacola, Fla.
 Peggy (Part Song for Men's Voices).
 The Song of Brother Hilario (Part Song for Men's Voices).
 Cresent Temple Chanters, Trenton, N. J.

Mabel W. Daniels

Daybreak. Norman Jollif, New York.
 Daisy Krey, Brooklyn.
 The Song of the Persian Captive. Mrs. E. C. Caldwell, Greensboro, N. C.

Arthur Foote

Tranquillity Norman Jollif, New York
 I'm Wearing Awa Norman Jollif, New York
 Kathleen McAlister, Boston

Alma Goatley

A Garden is a Loversome Thing. Daisy Krey, Brooklyn.
 Elizabeth de Graw, Yonkers, N. Y.

G. A. Grant-Schaefer

The Long-tail Blue (Old Song). May Peterson, Eau Claire, Watertown, Waukesha, Beaver Dam, Wise.

Musini Bonji (Creole Song). May Peterson, Eau Claire, Watertown, Waukesha, Beaver Dam, Wise.

Little David (Old Negro Song). May Peterson, Eau Claire, Watertown, Waukesha, Beaver Dam, Wise.

French Canadian Songs. Mrs. Arthur Bissillon, No. Adams, Mass.
 Down to the Crystal Streamlet (A la Claire Fontaine). Sainte Marguerite.

The Nightingale's Song (Gai ion la, gai le Rosier). Giles Scroggins (Old English). Charles Norman Granville, Chicago

Francis Hopkinson

Beneath a Weeping Willow's Shade (from "The First American Composer," edited and augmented by Harold Vincent Milligan). May Peterson, Eau Claire, Watertown, Waukesha, Beaver Dam, Wise.

Anna Priscilla Risher

My Song Is Mute. Blanche McTavish Smith, Hollywood, Cal.
 I Shall Have Had My Day.

Firefly Fairies. Blanche McTavish Smith, Hollywood, Cal.
 A Baby's Hair Is Built of Sun. Blanche McTavish Smith, Hollywood, Cal.

A Token. Blanche McTavish Smith, Hollywood, Cal.

Robert Huntington Terry

Lazin' Along. Cecil Arden, Hattiesburg, Blue Mountain, Miss., Chickasha, Edna Fields, Okla.

Frederic Baer, New York.

Recital of Compositions by Robert Huntington Terry given under the auspices of the Musical Club, New York.

Lazin' Along. George M. Kneely.

The Sky Is Always Blue. Albert W. Barber.

The Morning Is Calling. Albert W. Barber.

A Song for the Seasons. Pearl Hussey Flanagan.

Early News. Pearl Hussey Flanagan.

Valse in G sharp Minor (Piano). Robert Huntington Terry

Ward-Stephens

Baby's Laugh. Edna Fields, New York.

Be Ye in Love with April-ide. Norman Jollif, New York.

The Rose's Cup. Norman Jollif, New York.

Amid the Roses. Regina Kahl, New York.

RADIO BROADCASTS

Leland Clarke

Across the Fields. Florence Burr Mitchell, Boston

Arthur Foote

Tranquillity. Evangeline Hartley, Kansas City

I'm Wearing Awa. Beatrice Rickerly Collins, Pittsburgh

An Irish Love Song. Margaret Lyons Moody, Montreal.

Frank Munnn, Newark, N. J.

Francis E. Sims, Jr., New York.

(Advertisement)

OPINIONS OF THE PRESS

Percy Grainger

Percy Grainger's recent private appearances in Australia elicited the following flattering comments from the press:

For his relatives and friends, Percy Grainger gave a private recital at which some especially striking modern writings of his own and of other young composers were performed. There was a special quality of life, vitality and joyousness about Grainger's music. Modern in handling, it has the melody and lilt of old songs and dance measures, although in only a few cases has the air really adapted from folk music. The few privileged to hear his Zanzibar Boat Song will not soon forget the haunting rhythm and the wonderful interweaving of themes. He is a pianist to whose wonderful hands nothing seems impossible. It was altogether a wonderful recital.—Register, Adelaide, Australia, August 11, 1924.

Keen interest was evinced in the presentation of The Warriors. Grainger is a master of technic and a player of great ability. His effects are novel and what he aims at he achieves. The piquancy of the sub-titles is some index to the writer's mental outlook on life, which is simple and natural, finding joy and inspiration in commonplace things. The music, which they describe, as common as the man which conceived them and full of spontaneity and laughing surprises.—News, Adelaide, August 9, 1924.

All numbers were prefaced with briefly worded explanations as to what they were about. The Grainger voice being as musical as the tingers, the talk was nearly as pleasing as the solos, and one felt if more of this sort of intimate recital was given here, our concert halls would be better filled. Few expected to find so much charm in Grainger as a speaker. It all lies, however, in that simple and sincere directness which distinguishes also his playing.—Bulletin, Sydney, September 11, 1924.

Tito Schipa

In his appearance in Massenet's Manon in Los Angeles recently, Tito Schipa seems to have swept all before him. The appended are proof:

Tito Schipa as the ardent Chevalier des Grieux finds the exquisite in this sensitive score and touches the vocal parts with the emphasis of an art too long lost. His action, too, through the whole simple but sweet story of the wayward butterfly, Manon, was without artifice and breathed of a naturalness which we would associate with this master singer. . . . Of course, his reception after his first aria stopped the performance. There is not another voice of the Schipa quality of fineness and clarity to compare with it. He practically stands alone as the leading lyric tenor of the age.—Los Angeles Evening Herald.

Even the so-called tired business man sat forward and applauded vigorously last evening when Tito Schipa sang aria after aria in glorious fashion during the performance of Massenet's opera, Manon, at Philharmonic auditorium. Like Monday, a select capacity audience showed keen appreciation. . . . Perhaps it would suffice to say that Schipa, this Italian demigod of bel canto (from the Chicago Civic Opera), blessed with a golden voice, singing and acting ideally the leading role of Chevalier des Grieux. (Apropos, it is his favorite role, he tells me.) . . . Schipa is a breaker of hearts, not only in the opera, but in the audience room. And of men's hearts, too. There is a church scene in the Massenet work, when devout women leave the edifice, passing Des Grieux, who has forsaken love and the world and become an ardent preacher. It was part of the roles the women of the chorus had to enact when, making their exit, they had to bestow caressing glances and secret sighs on the handsome, magnetic abbe, who still all the grace of a chevalier. Their admiring looks and soft touches of his garment seemed real. And I envied these chorus singers who were privileged to stand on the same boards with a vocal Adonis, an irresistible actor in the very sense of the word. . . . Schipa's gestures are as musical as his phrasing. What clear French! What ease and evenness of production in full-toned passages. His pianissimi, marvelously continuous, are vivi-

idly telling of emotion, yet of dream-like deftness. . . . Elegantly graceful in bearing, beautifully costumed, slim, youthful, he verily "is" the young Chevalier des Grieux, who loves and is loved at first sight. Certainly the audience did love him at once and feasted eyes and ears. Schipa's facial expression in itself was love-drama. Schipa "lives" in this role. "La grande passion" of young Henri and lovely "Dream" (La Reve) had to be encored, following tempestuous applause.—Los Angeles Evening Herald.

Irene Williams

Irene Williams is starting her third season on tour as prima donna with the William Wade Hinshaw Opera Company, as Norina in Don Pasquale, which promises to win her as many laurels as her more familiar one of Leonora, in Cosi Fan Tutte, sung by this soprano more than 200 times throughout the United States, and in Paris, France.

The following press notices show a most enthusiastic reception of Miss Williams' latest presentation:

Miss Williams, the only woman in the cast, came here with a reputation of international scope as a singer of light opera roles and Mozart music in particular. Nothing too good has been said of her. Her pure lyric soprano voice would put any instrument to shame and she is as dainty and vivacious an actress as graces any stage. Miss Williams is captivating beyond estimate as a singer and actress. No comment on her work could give any idea of the crystal purity of her tone, the appealing quality of those passages of song where sentimental interpretation was the aim, and the invigorating mood of sprightly solo and ensemble effort. In all fair demands she was vocal perfection.—Roanoke, (Va.) Times.

Miss Williams, as Norina, possesses a voice of rare quality, and she fully displayed her talent last evening, which so justly gives her an international reputation as a leader among the singers in light opera and Mozart music in particular. Her beautiful lyric voice filled the vast auditorium, and her pleasing personality helped her to win the approval of those who were fortunate in hearing her last evening. Miss Williams is indeed one of the nation's most brilliant young artists.—Winston-Salem Journal.

Jeannette Vreeland

"There came a voice to our town yesterday such as we often hope to hear and seldom get," wrote Harvey Gaul in the Pittsburgh Post after Jeannette Vreeland's recital there for the Tuesday Musical Club. "That voice was the glorious organ of young Jeannette Vreeland. That girl has everything, style, intelligence, sympathy, technic, and she has the two-fold gift of knowing how to choose a song and then projecting it." Other critics were equally as enthusiastic, the one on the Pittsburgh Chronicle stating:

Her voice seemed to grow in loveliness and beauty as she sang. In addition to her wonderful vocal gift she gets over to her audience the impression of an exceptionally charming personality, and she is surely a joy to the eye as well as the ear.

The Pittsburgh Gazette Times said: The rich native quality of her voice soars in the upper ranges with perfect ease and swelling swallow reaches."

Leonida Coroni

Leonida Coroni, Greek baritone, was heard in recital at Aeolian Hall on October 3. In fact, it was his recital that marked the opening of the concert season at this hall. The criticisms of

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this artist's work were invariably good, and in many cases contained interesting comments on his artistry. After his October 3 recital these were some of the comments:

Leonida Coroni, a handsome Greek baritone, was warmly received by a large audience of his countrymen . . . he revealed again those qualities of power and temperament that have come to be associated with his name.—New York American.

Mr. Coroni opened with arias from Un Ballo in Maschera and Andrea Chenier, with a strong voice showing much the same quality as in his Town Hall concert last April.—New York Herald.

Leonida Coroni, endowed with an uncommonly robust voice, as he proved here last season, gave the first song recital of the autumn yesterday evening.—New York Evening Mail.

Following his Chicago recital last spring the press said in part:

Both natural endowment and training are in high order. He possesses a baritone voice, which by virtue of its richness and power belongs in opera, and would be the occasion of rapturous applause therein.—Edward Moor in the Chicago Tribune.

There was a wealth of color in them and an exotic interest that held the attention and appealed to the sympathies of his audience.—Glenn Dillard Gunn in the Chicago Herald and Examiner.

He has a fine, rich, sonorous and well-produced voice, which he used admirably in an encore number, an American song, and also in an air from Tchaikovsky's opera, La Pique Dame.—Chicago Daily News.

In some Greek songs of popular character his informal and individual attitude gave warmth to melodies of a direct and obvious path.—Chicago Daily Journal.

Leonida Coroni has an excellent baritone voice of baritone timbre and sings with emotional force.—Chicago Evening Post.

We like Mr. Coroni's agreeable, well-schooled voice and the manner of his delivery, which is at once sympathetic and unassuming.—Herman Devries in the Chicago American.

Cecile de Horvath

Cecile de Horvath, the gifted young pianist, played a return engagement at Ludington, Mich., on August 21, and met with her usual success. The Ludington News wrote as follows:

Cecile de Horvath gave her annual concert to an auditorium filled with music lovers. It was a most enchanting performance. It is indeed a pleasure to know that

Reinald Werrenrath

Reinald Werrenrath is as usual winning praise of the highest wherever he is appearing this season in concert.

The accompanying ex-

cerpts are representative of

port News, Va., October 21, and was eulogized by the critic of the Daily Press as follows:

A song recital that was a rare treat to music lovers of this city not only for its variety but also its general excellence, with each succeeding number eliciting greater appreciation than the one which had gone before, was rendered last night by Franceska Kaspar, soprano, in the auditorium of the Newport News high school.

Franceska Kaspar is a singer of dramatic power and dependability. The artist not only is endowed with a wealth of vigorous personality but a background of fine musical tradition and talent.—The Wichita (Kans.) Eagle, October 28.

Franceska Kaspar
Lawson

Franceska Kaspar Lawson appeared in recital in New

Washington Opera Company to Give Faust

The Washington Opera Company (The National Opera Association) will open the new auditorium on 19th street and New York avenue, Washington, D. C., with Faust on the evening of January 26. Of particular interest in connection with this performance is the fact that Chaliapin has been engaged for the Mephistopheles. Chaliapin states that he will be especially glad to take this role for the Washington Opera Company in order to help the cause in this country of the National Opera Association, as he was a member of the Russian National Opera and would like to see a similar movement flourish in the United States. The Washington Opera Company, through Edouard Albion, was fortunate in getting the new auditorium for this performance, as the hall seats 6,000 people. Last year the performances were given before sold-out houses.

Well Known Teachers Endorse Silberta's
Beloved

Clara Novello-Davies highly endorses Rhea Silberta's new song, Beloved, in the following letter: "I feel I must write to tell you how charmed I am with the song, Beloved. I am having all my artists sing it and I predict that it will be the most successful song of the season."

William A. C. Zerffi has written: "I must congratulate you upon the beauty of the poem, and Miss Silberta's setting I think very effective. I shall certainly do my best to encourage my pupils to sing it."

Emily Miller, for many years with Oscar Saenger, says: "It is a very attractive song in text and music and I hope to make use of it very often."

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending November 20. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Revue & Plotzow, Berlin)

TAGEBUCHBLATTER, thirteen short pieces for violin and piano, by Henning Rechnitzer-Möller.

FRUHLINGSPHANTASIE, for violin and piano, by Henning Rechnitzer-Möller.

(G. Schirmer, Inc., New York)

CHANSON OF THE BELLS OF OSENEY, for voice and piano, by Alice Barnett.

AT THE CRY OF THE FIRST BIRD, song for medium voice, by David W. Guion.

ELEGY, AH MOON OF MY DELIGHT, song for high or medium voice, by Arthur Nevin.

WHEN WE TWO PARTED, song for medium or low voice, by Roland Farley.

SUMMER DAY, song for medium voice, by Roland Farley.

OF DAYS WITHOUT MY OWN and TWO FLOWERS (published separately), songs, by Louis Victor Saar.

FOUR POEMS, Through the Upland Meadows, I Love the Night, Midsummer Dreams and In the Bosom of the Desert, songs (published separately), by Marion Bauer.

MY LOVE IN HER ATTIRE, song for medium voice, by Frederic Ayres.

BREAK O' DAY, TO THE MOON, WHAT LOVE IS and WHEN DE SUN'S A-GOIN' DOWN, songs (published separately), by Carl Venth.

THE WIND AND THE CLOUD, song, by Frank H. Grey.

FLUTTERING BIRDS, song, by Mana-Zucca.

HEIGH-HO! WHAT A DAY! and BELOVED, songs (published separately), by Franklin Riker.

REFUGE, song, by John Tasker Howard.

MORNING SONG, for voice, by Sydney Dalton.

IMPROVISATION ON A JAPANESE TUNE, for violin and piano, by Efrem Zimbalist.

CONCERT PARAPHRASE ON THE SKATERS (Waldteufel), for piano, by L. Leslie Loth.

NOEL, for piano, by H. Balfour Gardiner.

DOLSE FAR NIENTE (Gondolier's Songs of Old Venice), for piano, by Harold Bauer.

VALSE DE CONCERT (op. 1) for piano, by Mischa Levitzki.

FOUR LITTLE JOURNEYS, for piano, by Homer Nearing.

(J. & W. Chester, Ltd., London)

ODE TO LORETO, for solo voice and three-part female choir with accompaniment of piano (and string added), specially composed for the Loreto Convents by Alfred Mistowski.

TOCCATA, for piano, by E. J. Moeran.

STALHMAN RIVER, for piano, by E. J. Moeran.

(S. K. Hall, Winnipeg, Canada)

ICELANDIC SONG MINIATURES, with English translations, by S. K. Hall.

(Harms, Inc., New York)

DANCE OF LOVE, song, by Cecil Arden. English version by Frederick H. Martens.

(Oliver Ditson Co., Boston)

FAR ON THE ROAD WE TWO JOURNEYED TOGETHER, song, by Ipolitoff-Ivanoff.

MY DREAMS, song, by Louis Victor Saar.

THOU, THE SPIRIT ALL-PERVADING, sacred song, by Charles P. Scott.

HAIL THE CROWN, Negro spiritual, arranged by Avery Robinson.

(Samuel O. Barber 2nd)

THREE SKETCHES, for piano, by Samuel O. Barber, 2nd.

Musical Courier

Provazink; sonata for violin and solo by Egon Wellesz. Rieti, after his well known manner, indicates the time of this piece as 9-8, 4-8, 5-8, with brackets and plus signs. The music is not as difficult as it looks nor does it sound as bad as the peculiar writing of sharps and flats would suggest. A great deal of the writing appears to be a matter of affectation in the notation. Personally this reviewer considers such work rather that of a mathematician than of a musician, though confirmed modernists will probably disagree with this judgment.

Turning from Rieti to Darius Milhaud, one comes upon an altogether different set of mental gymnastics, Mr. Milhaud seemingly being only interested in making harsh sounding discords and hammering, smashing rhythms with chords that must be called note-clusters and have been exploited by our own Leo Ornstein long before Milhaud thought about it. As to this music being "ragged", Mr. Milhaud should have stayed a little longer on Broadway when he was here last year to get idiom. He is way behind even the most insignificant of the Broadway raggers.

Mr. Wladigeroff writes a much simpler idiom than these others, though he, too, has occasional touches of modernism. He, however, writes in simple rhythms and evidently intends to write real tunes. His chord alterations are quite obvious and present no special difficulties to the listener. The music is rather difficult, but not excessively so, yet this is concert music of a somewhat popular nature and at times very pleasing. Pianists looking for new material in moderately modernistic idiom will do well to examine these compositions.

The Hindoo song by Provaznik is his op. 140, which indicates that he has written a lot of music although to this reviewer his name is not at all familiar. The music, however, is well worth listening to. It is written in a strange exotic idiom, perhaps Oriental, and, without being unpleasantly dissonant, offers a number of interesting problems in harmony of which the effect is agreeable. It has the sound of being spontaneous and is at the same time extremely well written for both instruments. The same composer's Valse is in a much lighter idiom and opens with an extraordinarily difficult bit of writing for the violin. This work is dedicated to Vasa Prihoda. It is a fine addition to the literature of concert music for the violin.

Whether one can say the same for the sonata for violin alone by Egon Wellesz may be considered a matter of some question. It is certainly surprisingly difficult and would undoubtedly be more interesting if it were provided with an accompaniment.

Christmas Music

(Arthur P. Schmidt, Boston)

Hail ye Tyme of Holie-Days

By Gena Branscombe

A new edition of this attractive male chorus has just been issued by the publishers and will be found to be an attractive addition to the repertory of singing societies. It is contrapuntally very skillfully and attractively written and somewhat difficult. The tune is lusty and a most excellent imitation of old music and the words are taken from the ancient carol as the title indicates. It closes with a striking and majestic fortissimo.

(Arthur P. Schmidt, Boston)

A Christmas Meditation

By George A. Burdett

A new composition on the First Noel and Holy Night, for the organ, with a dedication to Gordon S. Brown. Organists

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Miscellaneous Music
(Universal Edition, Vienna)
Compositions by The Modernists
Two Studies by Vittorio Rieti (piano); three rag-caprices by Darius Milhaud (piano); three pieces for piano, ten impressions, 1 and 2, by Panscho Wladigeroff; a Hindoo song for violin and piano, and Valse Joyeuse by Anatol

should look this over because it is good material for any occasion, during the Christmas holidays particularly fine.

An Evening Hymn

By T. Frederick H. Candlyn

A new, sacred duet for soprano and tenor, with words by Bishop Heber. The accompaniment is so written that it is equally effective with organ or piano. This new number is nicely harmonized and offers no difficulties either for experienced solo artist or volunteers for Christmas concerts.

Ho, Every One That Thirsteth

By Grace Mayhew Putnam

A religious solo for any occasion. The text is taken from Isaiah. The music is published in two keys, high in E flat and medium in D flat. Sacred music is not always easy to find, that is, the good numbers, so these new selections are gratefully received.

Cantatas

(Lorenz Publishing Co., Dayton, O.)

The Herald Angels

By Carrie B. Adams

Both the text and the music are arranged by Carrie B. Adams. There are fourteen numbers and with the ordinary choir it would take about three-quarters of an hour to perform. It begins with an organ prelude, followed by a chorus, with baritone and soprano solo, and then a tenor solo. The fourth number begins with the soprano, alto and tenor trio, ending with the soprano and the entire choir, and on through to the last number. There is a contralto solo and trio for women's voices, men's voices, and all the usual arrangements found in works of this nature. This affords few difficulties, and an ordinary volunteer choir could be trained to execute this in a satisfactory way.

The Holy Nativity

By Henry Wildermere

Another cantata for the Christmas holiday services. This one is not as long as the other, there being only eleven numbers and requiring about ten minutes less time than the one above. It also begins with an organ prelude and ends in a final big chorus with the choir, which has the usual stirring climaxes. There are solos of all types in the cantata and the necessary combinations for an effective work. The text is by Edith Sanford Tillotson.

Children's Cantatas

Santa Borrows Trouble

By Ira B. Wilson

A cantata for the children, the book and lyrics by Sara Grames Clark. This children's cantata adapts itself nicely to the average Sunday School, or society, where such entertainments during the holidays are popular. The cast of characters includes ten, but this can be augmented and enlarged to any number to suit the facilities of the stage or the aptitude of the kiddies. The costumes can be very plain or excessively elaborate, also suiting the taste and pocket-book. There are three scenes, with innumerable musical numbers and clever dialogue. The children should have no trouble in mastering it. The cast calls for Santa Claus, Santa Claus's secretary, Mother Goose, Sprites, Goblins and Elfsmen, the cook in Santa's household, the bad boy Mischief, the candy maker and an old man.

The True Christmas

By Ira B. Wilson

In this one finds the story of the Christ Child told in tableau form and song. The text is also by Edith Sanford Tillotson. There are two distinct groups—the family group which consists of a mother and several children, boys and girls, auntie, father, grandmother, and, as the text suggests, any more members of the family that would fit into this party; then comes the story group, the first being the prophets (these are children in flowing robes creating a biblical picture); there follows a group of angels, girls, and groups of little children, with a larger girl as the leader who must also be able to sing, and the Three Wise Men. Then with these three men can be added others who impersonate townspeople, soldiers, guards, peddlers, water and fruit vendors. So much for the personnel. The idea is very clever, and with the tableaus, the dialogue and the music, it should prove interesting to the kiddies. It would take a great deal of rehearsing, but perhaps it is not too late at this time.

Chorus

(Oliver Ditson Co., Boston)

Mass in F.

By G. A. Grant-Schaefer

A splendid choral work for mixed voices. The numbers are as follows: Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. A well-written piece of dignified music by a composer who thoroughly understands the voice and harmonizing for the four voices. Only for the well trained choir, or quartet.

Sacred Numbers

(Lorenz Publishing Co., Dayton, O.)

Lord and King

By Henry Wildermere

A sacred solo published in three keys, high voice in C, medium voice in B flat and low voice in G. The words are by Rene Bronner. A simple solo for either piano or organ accompaniment. And even the principal soloist of a volunteer choir would find no trouble in mastering this effective number. Simplicity marks both the words and music.

Love Divine

By Henry Wildermere

A pretty duet for soprano and tenor with words by Charles Wesley. This selection is appropriate for the Christmas

MUSICAL COURIER

holidays and particularly for the Sunday School concert. The music is simple and does not require a great deal of effort to sing it.

(C. C. Birchard, Boston)

The Lord's Prayer

By Stuart Bliss Hoppin

A musical setting, for the solo voice, of the Lord's Prayer. It is useless to comment particularly on the merits of this composition because the prayer itself would lend beautifully to most any kind of harmonized music. In this case the composer has done well by imposing great dignity and simplicity in his music for the words.

Miscellaneous

The following is a list of Christmas numbers, solos and duets, from the Lorenz Publishing Company, which despite their several years of publication still are in big demand. This list is published to refresh the minds of those musicians who are in search for material to use during the holidays:

THE HEART OF GOD, by Cleland B. McAfee. Solo published in three keys, high in G, medium in F and low in D. The words by C. B. McAfee.

O HOLY NIGHT, by E. L. Ashford, to words of Ingram Crockett. Solo for the medium voice.

A CHRISTMAS LULLABY, by Ira Bishop Wilson. The words are by Edith Stanford Tillotson. An effective solo for the low voice with violin obligato.

HAIL TO THE LORD'S ANOINTED, by T. B. Williams. Words by James Montgomery. Soprano and alto duet.

STAR OF BETHLEHEM, by H. W. Petrie. Trio for soprano, tenor and baritone. From the cantata The Light Eternal.

O LITTLE TOWN OF BETHLEHEM, by Fred B. Holton. Duet for soprano and alto, with words by Phillips Brooks. From the cantata Lord of All.

SWING AJAR, YE GATES OF NIGHT, by Ira B. Wilson. Words by May M. Brewster. Published for high, medium and low voices.

THE WONDROUS STORY, by Henry Wildermere. Text by Rene Bronner. Tenor solo from the cantata The Messiah's Coming.

THE LORD'S ANOINTED, by E. L. Ashford, arranged from the solo above as a duet for tenor and baritone.

THE KING OF LOVE, by Henry Wildermere. Text by Rene Bronner. A bass solo.

THE BIRTHDAY OF THE KING, by Ira B. Wilson. Text by Harriet H. Pierson. M.J.

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You can obtain full information by writing to Mrs. J. Warren Ritchey, Peterboro, N. H. Mrs. Ritchey is Mrs. MacDowell's secretary.

LIFE OF JESSEL

"Will you please send me the life of Jessel, the composer of The Parade of the Wooden Soldiers?"

Leon Jessel, if the Bureau is not mistaken, is—or was—a leader of a small orchestra in Berlin. The March of the Wooden Soldiers, brought to such popularity in this country two or three years ago through the Chauve Souris, was not new at the time. It was popular in Germany way back in 1910 or earlier. Jessel has written a great many other pieces of the same genre but none of them attained anything like the popularity of this number.

National Opera Club Hears Charlotte Lund

The November 13 meeting of the National Opera Club, Baroness von Klenner, founder and president, was held (in her absence up-state on a musical mission) in the Astor Gallery, New York, Charlotte Lund (with Val Peavey, pianist and singer), giving her operalog on La Gioconda. Mrs. Clarence Meeks presided, guiding all matters with tact in choice English. Mme. Lund is always interesting, but on this day fairly outdid herself; her lucid presentation of a rather muddled series of tragic incidents, her singing duets (the two even sang a trio), and of the Suicidio aria, all was most enjoyable, with beautiful high A in the closing scene; her humorous allusions and charm of manner were likewise noted and appreciated. The two artists hurried from their matinee to another beginning at four o'clock in Brooklyn, the echo of vigorous applause following them. Alfred Menconi, a young Italian pianist, also appeared, playing enjoyable solos with expression and capable technic.

Rudolf Laubenthal to Sing in Boston

Rudolf Laubenthal, leading German tenor of the Metropolitan Opera, will make his first concert appearance in Boston with the Athletic Association on December 14. Mr. Laubenthal will be heard in his own New York recital at Carnegie Hall after his season at the Metropolitan.

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ELLA SPRAVKA DISCUSSES POLITICS AND PIANISM

By Amy Keith Carroll

Election Day! A time for astute politics! A day when a yard-long ballot makes you realize there is something in being a citizen in the best country on earth! You get a sort of possessive sense. It only comes once in four years. You don't say you are proud, but you feel it all through. You wonder if you ever could change your allegiance and belong to another country. Sacrifice your citizenship? Impossible.

"Impossible," Mme. Spravka, that rare and delightful pianist of Bush Conservatory, whose forthcoming Chicago recital has aroused a deal of interest in musical circles, echoed my thought. "That is something that never changes your love of country. It is something so personal. It belongs to you always and forever. So does my Bohemia belong to me."

"But we learn so much from you here in America that we love you, too. Bohemians are devoted to the memory of Wilson. We are always grateful for the service he did us at Versailles. Our ideal of government is the United States and because of our veneration of Wilson, nearly all

kiss the dirty little babies, and then I would sit down at the wretched little cottage piano and play them something. Then Lady Palmer would say, 'Now if you vote for my husband, Mme. Spravka will give you a real concert after election'; then we kissed the dirty little babies again and drove off with prancing horses and flying ribbons to the next cottage."

It takes all kinds of tricks to win an election, from kissing dirty babies to red fire and bombs after the American fashion, but it all goes in the political game.

Mme. Spravka's recital soon to be given will be the Bohemian pianist's first appearance in Chicago without the assistance of her singer-husband, the delightful Boza Oumiroff. I don't know about his politics, but their art is harmonious to a degree.

Philadelphia Chamber Music Concerts

The Chamber Music Association of Philadelphia is holding meetings during the season in the Ball Room of the Bellevue-Stratford Hotel on the following Sunday afternoons: November 2, Boyle-Gittelson-Penna Trio; November 23, Rich Quartet; December 14, Philadelphia Orchestra Ensemble; January 4, Flonzaley Quartet; January 25, Rich-Kindler-Hammann Trio; February 15, Olga Samaroff and Georges Enesco; March 8, Flonzaley Quartet, and March 29, Philadelphia Orchestra Ensemble.

Althouse to Sing in Omaha

Directly before his appearance at Ft. Dodge, Iowa, Paul Althouse will be heard in concert at Omaha, Neb., on December 4. Contracts for an appearance there by the popular tenor have just been signed.

Elizabeth Gutman in Interesting Program

Elizabeth Gutman gave an interesting program in Philadelphia on November 12, when she appeared at the opening concert of the new Y. M. H. A. building.

Cecil Arden for American Legion

Cecil Arden, of the Metropolitan Opera Company, was heard for the first time in Erie, Pa., when she appeared there on November 20 under the auspices of the American Legion.

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ELLA SPRAVKA.

Bohemians are Democrats. . . . But," says Mme. Spravka, exercising the universal feminine right, "if I were a citizen, I should vote for Coolidge!"

The artist spent her youth in an atmosphere highly conducive to such political astuteness. While 18,000,000 voters were picking her choice for President, she told me delightful stories of her life in England, where she spent sixteen years, until the outbreak of the World War.

She saw England under three reigns—Queen Victoria, King Edward and the present King George—and she tells in her soft voice and charming, humorous way (for Madam has a wonderful sense of humor) how she played for King George—then the Prince of Wales—and how bored he was, and how Queen Mary kept on knitting right through the entire program—like Mme. La Farge in the Tale of Two Cities. Only, says the pianist, heads did not fall. The royal pair were a "homely couple" and they always avoided social affairs whenever possible. Several times she was invited to sit in the royal box at the opera when the use of it fell to the share of her friends.

Mme. Spravka was introduced to English society by the Ranees of Sarawak and numbered among her friends Lord Asquith, Lady Ponsonby, Princess Henry of Battenberg, Lady Aigne Montague, George Bernard Shaw, John Galsworthy, Edmund Gosse, Granville Barker, Lady Walter Palmer, Lady Speyer.

In her friend the Ranees of Sarawak she found one of those romances possible only to the adventurous, far-flung Britisher. It seems that the great-uncle of the present Rajah, one Sir Charles Brookes, in sailing his yacht in Eastern waters, came to the Island of Borneo, where the famous wildman of our childhood tales was said to dwell.

The natives of Sarawak (a part of Borneo) were besieged by pirates and kindly Sir Charles, in search of adventure, proffered assistance with his mounted gun. He put the pirates to rout, and grateful natives, in true comic opera fashion, presented him with the crown of Sarawak. He accepted it and he and his descendants have ruled Sarawak ever since under the sovereignty of Great Britain. At the English Court, the Rajah and his wife have the rank of rulers and are accorded royal precedence in formal functions. The Ranees is a Belgian lady. She is an accomplished pianist and assisted Mme. Spravka in her London debut.

"The English are a wonderful people," said Mme. Spravka, "sensitive, responsive to the finer things of life and appreciative of talent in all the arts. Such generous encouragement as they gave me during my residence in London for fifteen years has earned my lasting gratitude. There is leisure in England for friendship and the higher esthetic interests. They have time for nobility and beauty in their associations. They await the right moment in their friendships, and while they are conservative, perhaps, they are fine in spirit. I shall never forget the delightful salons of Lady Ponsonby and others, where gathered the notables of every profession and the spiritual uplift such evenings gave me—the contact with the great minds of the day in politics, literature, music, art.

"Speaking of politics," continued the pianist, "reminds me of an amusing adventure in electioneering in England that was very different from your American campaigns. My friend, Lady Palmer, asked me to accompany her on an electioneering tour in behalf of her husband, who was standing for Parliament at one of the general elections. We dressed up in our best bib and tucker, decorated the carriage and horses with gay ribbons and drove out into the country districts where her husband's votes lay.

"We would enter the little cottages along the roadside,



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MAESTRO FABRI, BACK FROM ABROAD, DISCUSSES MUSIC AND OPERA CONDITIONS IN EUROPE

Also Has Something to Say About American Music and Musicians

Maestro Fabri, vocal teacher and conductor of grand opera, is of the opinion that conditions in the music and opera world in Central Europe will in short time again be normal. Mr. Fabri recently returned from Europe, where he remained for several years with pupils to renew old connections and to make new ones in the opera world for them. He is impressed by the fact that in European countries music is a tremendous healing factor in the educational life of the people, for despite the war and what they have been through they long for music again and are reopening their concert and opera houses. There remain in Europe many suffering artists, but the wonder of it is that they continue to sacrifice their lives for their art. "This 'milieu' exists only in Europe," said Mr. Fabri. "For instance, in the Latin Quarter in Paris; in the galleria at Milan, where the artists with full hearts and empty pockets meet; or on an artist-Kaffeehaus corner in Munich, Vienna or Berlin, where they have time to sit down for hours and discuss the latest problems of art; or in the Goethetempel near Lac de Constance, or among the hermits and ascetics on Largo Maggiore or Lac de Genève, or among leaders like the mystic Bohemian Myrlink, who in his latest book, *The White Dominican*, shows that dreams are the real and eternal life, and that true nobility grows out of the restless dissolving from everything material into spirit.

"Artists have the blue blood of our time," continued Mr. Fabri. "It needs a certain inner cultivation to understand



Photo by Rudolf Largajoli, Brixen.
L. FABRI
and his daughter, Emely Fabri.

this atmosphere and to drink from such sources of art. There is still the moto, 'In poverta mia lieta—per sogni e per chimer e per castelli in aria, l'anima ho milionaria.' In America artists are too easily persuaded to 'jazz' their ideals. But the true creative spirit leaves the artist as soon as he becomes a slave of money."

In speaking about opera and the several reasons why it is so much easier to give performances abroad, Mr. Fabri commented: "To give you one example, leaders, orchestras, chorus and repertory soloists are on the market. In a little town in Italy where we gave opera for two weeks with three operas (new ones with pay for royalty) with ten soloists, a chorus of fourteen and an orchestra of thirty-two, costumes and decorations, etc., the cost was altogether 20,000 lire, at that time about \$800. This sum nearly always is realized from the sale of tickets, hence the loss cannot be great. Imagine what that would cost here! Furthermore I think the people here are so spoiled through false publicity that undertakings on a purely professional basis without begging or a financial guarantee cannot exist, even though they have the right and the educated people would support such a campaign. In France and Germany the conditions are similar to those in Italy. Orchestras have their unions and in Germany and Austria even the singers are protected through

the Bühnenverein, which points out the vacancies and makes mediations like many agents, which are again in action. The remuneration and fee are normal.

"We have here too much jazz and unwholesome movies, which are injurious to true art. There are large orchestras which are absolutely not necessary. I was surprised when I came back to notice this, for before I left I had to fight for one instrument more in an opera company.

"As long as conditions are as they are today, our young singers have to go to Europe and get their experience there, which cannot be substituted by the best studio performances in the East or West or by local performances with masques and good criticisms in the newspapers. It needs the stage with repertory, full personnel and a public without prejudice to build up an artist. Many good American artists who have found their way through their voices directly to the Metropolitan are handicapped by their inexperience. And one cannot blame the managers or musical leaders of the professional companies if they ask for the artist with experience and repertory. And, too, the young artist learns languages, sees another world and atmosphere. Many American singers and a few promising young conductors spend the winter season in Europe, and they are well liked because they are so ambitious and full of desire to learn.

"Shortly after my arrival I saw the critic of the Philadelphia Record, and he asked me 'What does our art need most here in America?' and I answered 'Time.' Yes, time for the development in a broad sense and more free time for the individual artist. And it should be the sacred duty of musical magazines to brand fake teachers and to do everything in their power to give the artist a social position."

S. J.

Ensemble Playing at Cleveland Institute

Cleveland, O., November 24.—The ordinary school has a football team to develop a sense of fairness and team play, but the Cleveland Institute of Music, of which Ernest Bloch is director, has an orchestra.

Ensemble playing is one of the features stressed at the institute as Mr. Bloch feels that it gives the student the training so many musicians lack. Not only does it develop the ability of playing together, but it also gives the beginners in the craft an opportunity to perform with the master players, as both students and faculty play in the orchestra. When Albert Spalding visited one of the rehearsals during his short visit to Cleveland, his admiration and praise for the work of the orchestra knew no bounds.

"Never have I seen such beautiful bowing by so large a body of strings," was his comment. The orchestra made its first appearance recently at the first students' recital when it played a group by Corelli. Andre de Ribaupierre, Charlotte de Muth Williams and Rebecca Kaight were the soloists, and Anita Frank was at the piano.

Another example of ensemble playing was found on the same program, for the newly formed girls' string quartet made its debut at that time. The delicate rhythm of old French dance music was excellently portrayed by the two violins, the viola and cello.

The first informal recital for students and their friends was held Saturday afternoon, November 22, at the institute.

Ernest Bloch's famous viola suite, which won the Coolidge prize in 1919, has been given three performances recently—once when it was played in New York by Louis Baily with Bodanzky and his orchestra; again, by Goossens and the London Orchestra in London, England; and a third time,

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LUVENIA BLAILEY DICKERSON, 327 Herndon Ave., Shreveport, La.
ADDA C. EDDY, 136 W. Sandusky Ave., Beloit, Wisconsin, Ohio. Miami Valley Conservatory of Music, Dayton, Ohio, October.

GLADYS MARSALIS GLENN, Box 1188, Amarillo, Tex.
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LEVITZKI

at the famous Concerte Colon in Paris by Gabriel Pierne. The original manuscript of the viola suite was presented to the Congressional Library in Washington, D. C., last spring. The faculty quartet played over the radio November 17, in furtherance of the Cleveland Community Fund. Members of the quartet are Andre de Ribaupierre, first violin; Charlotte de Muth Williams, second violin; William Quincy Porter, viola; and Rebecca Kaight, cello.

M.

Mildred Dilling's Dates

Since her arrival in this country, Mildred Dilling has been busy filling concerts. On November 10 she appeared with the De Reszke Singers at the Brooklyn Academy of Music, and on November 6 at the Music Teachers' Association in Milwaukee. November 16 Miss Dilling played at the City Hall, Boston; November 13, in Albany, N. Y. (return engagement), and on November 14 at Middleburg, Vt. On November 11 she appeared at the Chaminade Club, Brooklyn, and November 4 in Yonkers, N. Y. November 17, the harpist appeared in a joint recital with Royal Dadmun in Wheeling, W. Va. She has also been booked for twenty concerts in the West with the De Reszke Singers.

Myra Hess Sails Next Month

Myra Hess has cabled her manager, Annie Friedberg, that she will leave England on the S. S. Leviathan the middle of December, arriving here about Christmas, just in time for her opening appearance with the New York Symphony Orchestra.

Leginska to Remain in America Until April

Haensel & Jones, Ethel Leginska's managers, state that the pianist-conductor-composer will remain in America until about the middle of April. She arrives here late in November from tours of Germany, France and England.

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PORTLAND SYMPHONY CONCERT
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Eddy Plays in Public Auditorium—First Sunday "Pop" Concert Heard—Notes

Portland, Ore., November 6.—With the assistance of Percy Grainger, pianist, the Portland Symphony Orchestra, Carl Denton, conductor, began its fourteenth consecutive season with a fine concert at the Public Auditorium, November 5. Dvorak's New World symphony, which opened the program, received hearty applause which was well deserved. Mr. Grainger, who quickly won the huge audience, played Grieg's A minor concerto, op. 16. He was ably supported by Conductor Denton and his sixty-three men. Mr. Grainger, who also offered Balakirev's Islamey and other solos, made a big hit. The management of the orchestra is in the efficient hands of Mrs. M. Donald Spencer.

CLARENCE EDDY

Clarence Eddy, organist, who was presented by W. T. Pangle, displayed his art in the Public Auditorium, November 3. First came Liszt's prelude and fugue on Bach which evoked much enthusiasm. Other gems were Felix Borowski's third sonata (new); Ernest F. Hawke's Southern Fantasy (dedicated to Mr. Eddy), and General Charles G. Dawes' Melody. Prolonged applause testified to the enjoyment of the audience. The auditorium organ is the largest in the Northwest.

SUNDAY "POP" CONCERT

Every Sunday afternoon the city gives a popular concert at the Public Auditorium. An admission charge of fifteen cents is made to cover the expense. The first concert of the season was given by the Ladies' Columbia Orchestra, Francis Knight, conductor; Mrs. Frederick Newton and Frederick W. Goodrich, organists.

NOTES

In honor of H. Goodell Boucher, a newcomer, the Elliston-White Conservatory of Music (David Campbell, director) gave a reception on October 27. Mr. Boucher has charge of the vocal department of the conservatory.

Sylvia Weinstein Maegulis, violinist, favored the MacDowell Club with an excellent program, November 4. Mary Bullock was the accompanist.

The Dunning Music Teachers' Club (100 members) is studying technic and interpretation under the leadership of Helen Harrington Lambert.

Campbell's American Band, Percy A. Campbell, conductor, make a fine impression at the Pacific International Horse Show.

Edith Collais Evans has been appointed director of the Fernwood Women's Chorus, a new organization. J. R. O.

SEATTLE, WASH.

Seattle, Wash., November 1.—The Ladies' Musical Club presented Percy Grainger as the first of their artist series on October 27. The Plymouth Church Auditorium was filled to overflowing to greet the pianist, who gave a long and varied program. He was enthusiastically received and forced to respond to numerous encores.

October 28, the Music and Art Foundation presented Alvene Ressig, contralto, in recital at the Plymouth Auditorium. Mrs. Ressig sang a program of German, French and English songs beautifully and won merited praise for her work. John Hopper, at the piano, provided excellent accompaniments.

Louise Van Ogle's lecture-recitals are being well attended. The first two of the series of six have been on Mona Lisa, Max Schillings opera, and Bells and Carillons, which gave Mrs. Van Ogle opportunity for a display of her knowledge and ability as a lecturer.

Announcement has been made that a local organization, the Northwest Little Symphony, under the baton of J. Paul Schenk, will give a series of seven concerts during the coming season.

The women members of the Society of Composers presented an interesting program of original compositions on October 26 at the New Washington Hotel. The program included songs by Amy Worth and Daisy Wood Hildreth; piano compositions by Carolina Appleton; a quintet for strings and piano by Katherine Glenn Kerry, and a trio for

strings by Hazel Thane Summers. The activities of the Society of Composers are just beginning and many concerts devoted exclusively to compositions by local composers are planned.

Hine Brown, talented young artist student of Moritz Rosen, head of the violin department of the University of Washington, was presented in recital at the Women's University Club, October 25. Mr. Brown displayed much versatility in the Grieg C minor sonata, good technic and pleasing tone quality. Mr. Brown also interpreted the Conus concerto and a group of modern numbers, with the excellent support of Gwendolyn Mines at the piano. A feature number of the program was a Reverie, by Katherine Glenn Kerry, for six violins, which received so much applause that the performers were obliged to repeat it.

Erik Bye, Norwegian baritone, was heard in recital with the Norwegian Choral Society, Rudolph Muller conducting, October 17. Mr. Bye has appeared in Seattle several times, including the annual Sangerfest held here last month. With Arville Belstad at the piano, his numbers were excellently rendered. The Choral Society's numbers were well received, as indeed they should have been, for Mr. Moller is a musician of high order and produces splendid results with his organization.

Ebba Frederickson, assisted by Hattie Edenholm, pianist, was heard in recital on October 17. Miss Frederickson is a violinist of charm and personality and plays most intelligently. Her numbers were given with artistic understanding and the response from the audience was gratifying. J. H.

RALPH ANGELL'S SUCCESS

The striking success attained by Ralph Angell, the young American accompanist, is another instance of the growing recognition accorded America's own musicians. Mr. Angell



RALPH ANGELL.

entered the professional field about four years ago. He was an absolutely "unknown quantity." He had no reputation, no engagements and no prospect of any. He had, however, a splendid equipment, the result of comprehensive musical education. That equipment has won out and today Mr. Angell is accompanying artists of renown. The present season will be Mr. Angell's busiest year.

Among the artists with whom he has appeared in concert, and, in many instances, with whom he has made extended tours, are the following: Inez Barbour, Socrate Barozzi, Berta Crawford, Dorothy Francis, Thelma Given, Hans Kronold, Marie de Kyzer, Francis Macmillen, Beatrice Martin, Luella Meluis, Marguerite Potter. Prominent among

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Berkshire Music Colony, Inc.—\$1,000 for sonata or suite for violin and piano. Only unpublished works accepted. Contest open until April 1, 1926. Submit manuscripts, containing sealed envelope with name and address inside and marked with nom de plume, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

B. Schott's Söhne—3,000 Gold marks (about \$750) for the first, and 1,500 gold marks for the second and third best concerto for one or more solo instruments and chamber orchestras. Unpublished scores must be signed with nom de plume and sent before December 1, to B. Schott's Söhne, publishers, London, England.

The Chicago North Shore Festival Association—\$1,000 for the best work for orchestra submitted, the winning composition to be played at the final concert of the 1925 North Shore Music Festival. Contest ends January 1, 1925. Compositions should be sent to Carl D. Kinsey, 64 East Van Buren Street, Chicago, Ill.

Joseph Pulitzer Scholarship—\$1,500 scholarship, for best composition in extended and serious form, offered American student of music deemed most deserving to study in Europe. Manuscripts should be sent, before February 1, to New England Conservatory of Music, Huntington Avenue and Gainsborough Street, Boston, Mass.

Lyric Male Chorus of Milwaukee—\$100 and \$50 prizes offered American citizen for best musical setting to Kipling's poem, Where Earth's Last Picture Is Painted. Contest closes January 1. For further information address A. J. Van Dyke, 253 Plankinton Arcade, Milwaukee, Wis.

The time for submitting scores for the \$1,000 prize offered by W. A. Clark, Jr., of Los Angeles, for the best symphony or symphonic poem by an American composer has been extended to May 1, 1925. Address communications to Mrs. Caroline E. Smith, Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Rubinstein Club of Washington, D. C.—\$100 for women's three or four part choral composition by American composer. Manuscript submitted before January 2 to Mrs. Harvey L. Rabbitt, Apt. 312, Cathedral Mansions Center, Washington, D. C.

Juilliard Musical Foundation—Additional fellowships to American students in singing, violin and cello. Examinations to be held in New York City, December 15 to 20. Apply for entrance blanks before December 10 to 49 East Fifty-second street, New York City.

current engagements will be a recital with Thelma Given, violinist, in St. Louis, on November 25, and a recital, December 1, in Jordan Hall, Boston, with Beatrice Martin, soprano.

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Arnold Volpe Gives Violin Recitals

It is not generally known that Arnold Volpe, the organizer and first conductor of the Stadium Concerts in New York, is also a violinist of distinction, having graduated in the class of Prof. Leopold Auer at the Imperial Conservatory of St. Petersburg.

Mr. Volpe was the first Auer pupil to come to America, where he made a reputation for himself as conductor, teacher and composer. His numerous New York activities for the past twenty-five years, however, prevented his public appearance as a violinist, but since going to Kansas City



Mishkin photo

ARNOLD VOLPE.

as musical director and head of the violin department of the Conservatory, he has gone back to his first love, the violin, and is frequently heard in a series of sonata recitals. His performances have aroused a great deal of enthusiasm and, according to his own judgment, Mr. Volpe plays the violin better now than ever before. In his recital, Thursday evening, October 30, Mr. Volpe chose two of the most famous and most difficult violin sonatas, the Cesar Franck and the Beethoven Kreutzer sonata. Pearl Roemer, of the Conservatory faculty, was the pianist, and the performance was marked by excellent musicianship, good tone and technical perfection, and made an excellent impression upon the audience.

Commenting on the performance, the Kansas City Journal of October 31 said:

"Arnold Volpe, who now is busy preparing the Kansas City Conservatory Orchestra for its first concert, scheduled for some time in December, finds time to appear before the public in the role of soloist in violin sonata recitals. The one he played last night in Conservatory Hall included two very difficult compositions, the Franck A major and the

Beethoven, op. 47, dedicated to Kreutzer. Mr. Volpe never was heard to better advantage than in these sonatas. His playing of the various movements shows the artistry of his interpretation, and with the very commendable support given him by Pearl Roemer at the piano, the recital made a most favorable impression upon the large audience."

The Kansas City Times said: "Two of the most popular violin-piano sonatas in the literature were played last night before a good sized audience in Conservatory Hall. Arnold Volpe and Pearl Roemer were the players. The sonatas were the Franck and the Beethoven Kreutzer. There was musicianship aplenty in both works and a noticeable contrast of temperament, too. Mr. Volpe is a violinist of the old school, not at all given to tricks and fancies, and calm withal."

Haensel & Jones 1924-25 Season

Bookings for the artists under the direction of Haensel & Jones indicate a prosperous season. According to Fitzhugh W. Haensel, almost every state in the Union will hear artists under his management. Buying has been steady and widespread but with possibly many of the clubs and local managers holding back later than usual before signing agreements on account of the disturbed conditions that are always supposed to precede a presidential election.

Florence Easton, Metropolitan soprano, opened her concert season as soloist with the New York Symphony Orchestra on November 1 and 2, and, after appearing at the opera until the first week in February, will visit the Pacific Coast and the Northwest again that month and in March, where many dates have been booked for her, her remaining spring time being almost solidly booked.

May Peterson, Marie Sundelius and Mary Mellish, sopranos of the Metropolitan Opera Company, will have comprehensive tours, including numerous important appearances with prominent clubs in the East and in oratorio and recital. Grace Kerns and Jeannette Vreeland will likewise be busy with many appearances.

Of the contraltos on the Haensel & Jones list, Julia Clausen, of the Metropolitan Opera, who is now singing in Europe, will not return until December, when she appears with the opera again and fills many concert engagements on tour, including a southern itinerary in March terminating with an appearance as soloist with the St. Louis Symphony Orchestra. Marjorie Squires and Nevada Van der Veer, the latter particularly popular in oratorio, will both fill various engagements of note.

Paul Althouse, a favorite American tenor, will fill his usual record number of engagements from coast to coast, many of these appearances being with Arthur Middleton, a combination which is hard to rival in popularity, seven such recitals having been booked for the tenor and baritone in October alone.

Richard Crooks, the young tenor who was introduced to the public only two seasons ago, will have another big season, his appearances in the East alone being with some of the most important organizations that engage artists. Incidentally, this artist's Victor records have also done much to establish his popularity. A considerable part of Judson House's time will be filled with operatic engagements, including appearances with the Philadelphia Civic Opera Company, Cleveland Opera Company and English Grand Opera Company.

The management will not bring over either Pasquale Amato or Ada Sassoli this season.

Arthur Middleton heads the list of baritones under the Haensel & Jones management. As usual, this popular American singer will be heard in many cities, an unusually large number of re-engagements falling to his lot as always, for Middleton is an artist that "goes back" regularly. Fred Patton will devote a considerable portion of his time to operatic engagements, besides many appearances in concert, recital and oratorio. Frederic Baer and Frank Cuthbert are proving popular among the younger baritones.

Among pianists, Mieczyslaw Münz will play the Pacific Coast and the Northwest for the first time after his return from his triumphant tour of Australia this fall and accordingly will not be heard in the East until the end of December. Leginska returns from Europe just before the first of the year, and, besides recitals in New York, Boston and Chicago, will make her debut as conductor with the New York Symphony Orchestra at Carnegie Hall in January, with many recital and concert appearances scheduled from coast to coast. Yolanda Méró opened her season in October with appearances as soloist with the New York Philharmonic Orchestra in Boston and Providence, followed by other orchestral dates and numerous recitals, including two in New York. Serge Prokofieff will play with the Boston Symphony Orchestra, under Koussevitsky, who also plans to give some of the new Prokofieff compositions their first hearing.

Good business is reported for Thelma Given and Francis Macmillen, the latter of which will give his first New York recital at Carnegie Hall in several seasons in November. Socrate Barozzi, the Roumanian violinist, who was so successfully introduced to the public last year, will also have numerous dates, including recitals in New York at Carnegie Hall in October, and also Boston and Chicago.

Hans Kindler will play his cello in many parts of the country, including important orchestral appearances with the New York Philharmonic and Philadelphia Symphony orchestra.

The Cherniavsky Trio will be heard on the Pacific Coast, in the Northwest and the Middle West and will come East for a New York recital in March in connection with other appearances in this section of the country. The English Trio may not be together in this country again for a season.

A special attraction announced by this management will be Nina Tarasova, the Russian mezzo-soprano, in unique costume recitals. Mme. Tarasova has often been referred to as "the Russian Yvette Guilbert."

Thais Opens Aeolian Hall Series

The series of noonday recitals being presented by Marguerite Potter at Aeolian Hall, began on Thursday, November 13, with a performance of *Thais*. The assisting artist was Mozelle Bennett, violinist, soloist at St. George's Church, New York, who has appeared extensively in concert. These programs begin at twelve sharp.

Lisa Roma in New York Recital

Lisa Roma, soprano, will give her New York recital at the Princess Theater, Sunday afternoon, December 7.

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GOTHAM GOSSIP

N. A. O. EXECUTIVE COMMITTEE MEETS.

Besides Chairman Reginald L. McAll, there were present President Noble, Secretary Nevins, Treasurer Porter, Miss Whittemore, and Messrs. Farnam, Sammon and Riesberg at the November 10 meeting of the National Association of Organists. Treasurer Porter reported \$1,147.01 on hand, with all bills paid, and \$160 still due from advertising. The Clarence Dickinson lecture-recital was alluded to as most interesting; fifty-one were present at the dinner given to Henry Willis, noted English organ builder, half the number being ladies; Miss Whittemore stated that twenty-six members attended the Union-Essex Chapter dinner with addresses by Senator Richards and Paul Ambrose, and that a meeting of this chapter occurred November 10; also that the Hudson-Bergen Chapter had been started. President Noble reported in detail his visit on November 1 to Cleveland, where the 1925 convention will take place; that the date, August 3-7, had been agreed on; that nineteen members attended a luncheon given him, Messrs. Rogers and Clemens being prominently concerned; he found much enthusiasm over the coming convention, and was delighted with the various organs and hotel facilities available for the convention, also that every organist had his own automobile. This includes the Museum (Skinner organ), the synagogue (Kimball organ), and the Harkness Chapel Ladies' College (Austin organ). Quoting President Noble, he found the Cleveland workers "a jolly lot." It was suggested that the Organ Builders' Association should meet with the N. A. O.

IRENE PECKHAM'S PIANO RECITAL.

The Ampico Studios held a delightful audience on the evening of November 11, when Irene Peckham, twelve-year-old pianist, winner of the highest gold medal award in the Interborough Music Week Contest, gave an invitation recital. This child, one month over twelve years of age, played classic and modern works with a style and interpretation altogether remarkable. She has poise in unusual degree, and played the Andante Spianato (Chopin) with placid expression, the waltz in A flat (Chopin) with clean-cut technic and brilliancy, and amazed everyone with her speed and clearness in Gnomenreigen (Liszt). Pearly scales, and trills of delightful evenness, were heard in Schubert's variations in B flat. "Wonderful youngster," said a well known musical authority, and this is certainly true. She has been for the past year a pupil of Carl M. Roeder, under whom she has progressed so rapidly that she is able to give a program of standard recital works.

ROBERT HUNTINGTON TERRY'S WORKS HEARD.

J. Fletcher Shera, president of the Musicians' Club of New York, made a few introductory remarks at the evening of Terry music, mentioning the Music Students' League and its high endeavors, also introducing Hon. Murray Hulbert, Aldermanic president, and said that Robert Huntington Terry wrote music of direct appeal, "music which is easy, beautiful, and music which sells." Composer Terry introduced his program of nine numbers by playing his Barcarolle in E flat, which is a graceful and pretty composition; he later played a nocturne, waltz, mazurka, gavotte and I Love the Spring. George M. Knesly, baritone, who has a pleasant voice and excellent enunciation, sang A Sea Requiem, My Little Sweetheart and Lazin' Along. Others appearing were Pearl Hussey Flanagan, soprano; Jean Stockwell, violinist, and Albert W. Barber, tenor. These the present writer did not hear, inasmuch as the affair began at 9:10 p. m. instead of 8:30 as announced, and he had duties elsewhere. It is wrong to keep an audience waiting; in this instance Chickering Hall was filled at 8:45 p. m.

OLMSTED STUDIO OPENING.

The vocal studio of Robert E. S. Olmsted was formally opened for the season, November 9, with a reception and musicale. The spacious rooms were crowded with guests, many of whom are prominent in musical circles, among them Mr. and Mrs. Ernest Davis, Mr. and Mrs. Edwin Hughes, Mr. and Mrs. Wallingford Riegger and Ida Bostellmann. The musical program was given by Edith Bennett, accompanied by Rodney Saylor; Russian, French and Spanish songs, with an aria from La Forza del Destino, were well chosen and superbly rendered. After several encores Miss Bennett spoke of the studio talks which Mr. Olmsted is to give during the season. Mrs. Olmsted was hostess and was assisted by several of the Olmsted pupils.

PRESIDENT CANNES GIVES MUSICAL TEA.

Lynette Gottlieb, pianist, and Lillian Dixon, soprano, were heard at a musical tea given by Leila Cannes, president of the Women's Philharmonic Society, on November 9, at studio 402, Carnegie Hall. A large number of musicians and artists were present and expressed much enthusiasm in hearing Miss Gottlieb's artistic playing. Her first number was a brilliant interpretation of a Chopin etude, followed by Cesar Franck's Dance d'Olaf, closing with Chopin's Aeolian Harp as an encore.

Miss Dixon, who should be heard oftener on the concert stage, charmed all by her expressive rendering of Jeune Fillettes, Fanchonette (Katherine Blair-Clarke), and Wake Up, by Montague Phillips, and was encored.

WIEDERMANN-HOK WANAMAKER AUDITORIUM RECITAL.

Frederick Wiedermann, Czechoslovakian organist, and Anton Hok, American-Slovak baritone, made a combined appearance at Wanamaker Auditorium, November 10, before a large audience, evidently invited by an honorary committee, including the Czechoslovak Consul, with many able workers on that committee. Mr. Wiedermann showed himself an organist of fine attainment, playing with splendid technic, both as to hands and feet, making splendid impression with his opening number, a Fantasy on A Mighty Fortress, by Max Rieger; the fine harmonies and Bachlike periods all crashed forth with mighty impulse. His own transcription for organ of Liszt's pastorale showed him as a player of refinement and good taste as well. Mr. Hok's baritone voice was very effective in three Dvorak Biblical songs, which he later followed with Czech songs, in the Bohemian language.

RECHLIN ORGAN RECITAL BEGINS SEVEN WEEKS' TOUR.

Edward Rechlin, on November 5, began at Hartford, Conn., a tour of seven weeks which will keep him busy every night up to December 19, and including, among other

cities, Buffalo, N. Y.; Toledo, Ohio; Detroit, Mich.; St. Louis and Kansas City, Mo.; Omaha, Neb.; Chicago, Ill.; Milwaukee, Wis.; Lindsborg, Kans., and Washington, D. C. A sample program contains works by Seeger, Wilh. Freidm. Bach, Walther, Buxtehude and J. S. Bach, embracing the years from 1635 to 1784. It is recalled that Mr. Rechlin was a feature of the 1924 Atlantic City Convention of the National Association of Organists.

MRS. CLARENCE DICKINSON TALKS TO PENWOMEN.

Mrs. Clarence Dickinson addressed the League of American Penwomen at its luncheon at Allerton House, November 6, on Poetry and Song-Text Writing, a subject on which she should be able to speak with some authority. She has written or translated the texts for more than a hundred and fifty numbers in her husband's series, Sacred Choruses, Ancient and Modern, and Sacred Solos, Ancient and Modern, the second volume of which has just gone to press.

TOSCA TOLCES PLAYS IN LOS ANGELES.

Miss Tolces writes of settling in Los Angeles, where she played the Schumann concerto, November 2, at the popular concert of the Philharmonic Orchestra, and that she has been engaged for a series of recitals in San Pedro. She has had much experience, and Conductor Rothwell featured her as a special star.

ELDA VETTORI AS MADAME BUTTERFLY IN STAMFORD.

Elda Vettori, dramatic soprano, is a member of the San Carlo Company, and appeared in Bridgeport, October 14, as Leonora (Il Trovatore), and the following evening in Stamford as Madame Butterfly. She also sings Santuzza, and last summer appeared in the St. Louis performance of Carmen as Micaela.

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HOUSE WITH MINNEAPOLIS ORCHESTRA.

Judson House sang the tenor solos in the Verdi Requiem, given by the Minneapolis Symphony Orchestra in Milwaukee on November 10. This makes his fifth appearance with the orchestra this season, he having been previously engaged for two appearances each in St. Paul and Minneapolis.

BOARD OF EDUCATION LECTURES AND RECITALS.

Director Ernest M. Crandall, of the Lecture Bureau, Board of Education, featured musical recitals, lectures and so forth from November 9 to November 15 by the following: Marie Josephine Wiethan, Mme. Kullak Busse, Frank L. Woelber, Aurelia Gardner, Elly Ney, Gertrude Evelyn, Esther Benson, June Mullin, Marguerite Potter, Laurie Merrill, and the Brooklyn Chamber Music Society String Quartet.

ELSA FOERSTER'S COLOGNE SUCCESS.

Elsa Foerster (whose father's death has just been announced), soprano of the Cologne City Opera, has had success in the roles of Micaela (Carmen) and Sulamith (Queen of Saba). Original notices from Cologne, signed by Carl Heinzen, Paul Moedebeck, Fritz Fleck and Paul Hiller, all speak of her beauty of voice and person, her clear tones, her poetic expression, her convincing acting, and her distinct enunciation.

MILTON BEARDSLEY RADIOS PIANO MUSIC.

Via WJZ, Miltonella Beardsley, on November 18, gave a recital for the radio audiences, playing works by Mozart, Joffrey, Henselt, Jadassohn, Voorhis, Marion Bauer and Wagner-Liszt. She has had similar Radio programs before this, and appeals to many lovers of piano music.

F. W. R.

Helen Teschner Tas Entertains

Helen Teschner Tas, violinist, received her friends at her home in New York on November 8 and 15 in honor of Mrs. Walter Henry Rothwell, wife of the conductor of the Los Angeles Philharmonic Orchestra, who was in New York for a few weeks prior to her sailing on the Homeric the end of November for concert engagements abroad. Mrs. Rothwell will sing in Berlin, Vienna and Paris, among other European music centers. She was well known in Europe as a singer before her marriage to Mr. Rothwell, and has several times appeared with the Los Angeles forces, besides touring in the West and giving recitals in New York.

Stratton at Aeolian Hall December 11

Charles Stratton will give his first New York song recital at Aeolian Hall on Thursday afternoon, December 11, with Harry Oliver Hirt at the piano. Mr. Stratton's program includes Italian, French, German and English songs, as well as a group of negro spirituals especially arranged for him by Charles Fonteyn Manney.

Arden to Give Two Programs in Allentown

Cecil Arden, of the Metropolitan Opera, has been engaged to sing two concerts in Allentown, Pa., on December 4. At one concert she will give an entire children's program in costume.

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NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, NOVEMBER 27

Boston Symphony Orchestra, evening.....Carnegie Hall

FRIDAY, NOVEMBER 28

Philharmonic Orchestra, afternoon.....Carnegie Hall

Roland Hayes, song recital, evening.....Carnegie Hall

La Forge-Berumen Noonday Musical.....Aeolian Hall

Paul Whiteman and His Orchestra, afternoon.....Aeolian Hall

Elsucho Trio and Festival Quartet of South Mountain, evening.....Aeolian Hall

ESTHER DALE, song recital, evening.....Aeolian Hall

SATURDAY, NOVEMBER 29

Symphony Concert for Children, morning.....Carnegie Hall

Boston Symphony Orchestra, afternoon.....Carnegie Hall

Philharmonic Orchestra, evening.....Carnegie Hall

Harold Bauer, piano recital, afternoon.....Aeolian Hall

Nickos Cambourakis, violin recital, evening.....Aeolian Hall

Ignacio D'Amico, song recital, evening.....Town Hall

SUNDAY, NOVEMBER 30

Rachmaninoff, piano recital, afternoon.....Carnegie Hall

New York Symphony Orchestra, afternoon.....Aeolian Hall

Elena Gerhardt, song recital, evening.....Aeolian Hall

State Symphony Orchestra, afternoon.....Metropolitan Opera House

League of Composers, evening.....Klaw Theatre

MONDAY, DECEMBER 1

Leff Poushnikoff, piano recital, afternoon.....Aeolian Hall

Charles Naegle, piano recital, evening.....Aeolian Hall

Clara Clemens, song recital, afternoon.....Town Hall

Alma Kitchell, song recital, evening.....Town Hall

TUESDAY, DECEMBER 2

Philadelphia Orchestra, evening.....Carnegie Hall

Washington Heights Musical Club, evening.....Aeolian Hall

Albertina Rasch, dance recital, evening.....Town Hall

WEDNESDAY, DECEMBER 3

Philharmonic Orchestra, evening.....Carnegie Hall

Edmond (Israel) Vichnin, piano recital, afternoon.....Aeolian Hall

Lamond, piano recital, evening.....Aeolian Hall

Marjorie Meyer, song recital, evening.....Town Hall

THURSDAY, DECEMBER 4

Symphony Society of New York, afternoon.....Carnegie Hall

Philharmonic Orchestra, evening.....Carnegie Hall

Alexander Brailowsky, piano recital, evening.....Aeolian Hall

FRIDAY, DECEMBER 5

Philharmonic Orchestra, afternoon.....Carnegie Hall

Symphony Society of New York, evening.....Carnegie Hall

Saturday, DECEMBER 6

Symphony Concert for Young People, afternoon.....Carnegie Hall

Katherine Bacon, piano recital, afternoon.....Aeolian Hall

Rose Solomon, piano recital, evening.....Aeolian Hall

Julius Bledsoe, song recital, afternoon.....Town Hall

Yale University Glee Club, evening.....Town Hall

SUNDAY, DECEMBER 7

Philharmonic Orchestra, afternoon.....Carnegie Hall

Symphony Society of New York, afternoon.....Aeolian Hall

International Composers' Guild, evening.....Aeolian Hall

Adela Verne, piano recital, afternoon.....Town Hall

Lisa Roma, song recital, afternoon.....Princess Theater

State Symphony Orchestra, afternoon.....Metropolitan Opera House

MONDAY, DECEMBER 8

Carlos Sedano, violin recital, evening.....Carnegie Hall

Ely Ney, piano recital, afternoon.....Aeolian Hall

Maria Safanoff, piano recital, evening.....Aeolian Hall

Clara Clemens, song recital, afternoon.....Town Hall

Ethel Parks, song recital, evening.....Town Hall

TUESDAY, DECEMBER 9

Cleveland Orchestra, evening.....Carnegie Hall

Winifred Byrd, piano recital, afternoon.....Aeolian Hall

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE STRAND

A splendid program was offered at the Strand last week. In many respects the musical background was better than the feature film, *The Fast Set*. This, no doubt, was due to the fact that the writer enjoyed Spring Cleaning, a clever society comedy, produced last spring and from which the *Fast Set* has been filmed. The sparkling dialogue and risque remarks have all been eliminated from the hum, of course quite properly, but nevertheless much of the pep of the play has been lost. Adolphe Menjou played the part of Ernest Steele and gave one of his characteristically clever interpretations. Betty Compson, the star, made the most of her part, as did also the remainder of the cast.

The overture was made up of selections from *Sometime*, by Rudolf Friml, with John Ingram, the associate conductor, in charge of the orchestra for the first performance on Friday evening. Estelle Carey, soprano, looking charming in a dainty frock, sang the solo, *Sometime*. This little artist has been with the Strand organization many weeks during the past five years and has made numerous friends. She has a fresh clear tone which she produces intelligently, always making good effect. She was applauded heartily. The next musical number was *At the Fireside*. A large comfortable room with a gentleman seated near the open fire was the background for the song, *Dreaming Alone in the Twilight*, sung by Edward Albano, baritone. With a clever manipulation of light the room faded and in the background Mlle. Klemova and M. Daks danced a dainty waltz of Drigo's, their scene fading back again into the room where Albano finished his song. The big musical feature was Arthur Lange's orchestra, which entertained for fifteen minutes or more with "peppy" jazz. It was delicious to hear that beautiful song of Lieurance, *By the Waters of Minnetonka*, jazzed in a most perfect style. The audience was quite enthusiastic over these players and seemed oblivious of the fact that the feature film was to follow. The final number was *Somebody Loves Me*, with the entire ballet corps and the premiere dancing behind an effective silver, though transparent, drop. It is hard to tell who jazzed the best, the orchestra or the ballet. The number closed with a rousing burst of applause.

THE CAPITOL

The feature picture, *He Who Gets Slapped*, a Victor Seastrom production, proved to be such a masterly photoplay that it was held over for the second week. As already stated in this column, it is one of the fine pictures of the year. The fifth anniversary celebration was also extended into the second week. The only new thing on the program was David Saperton, pianist, who gave a brilliant interpretation of Tschaikowsky's concerto in B flat minor. He created quite a splendid impression and no doubt will be heard at the Capitol at some future time.

The music surrounding the feature was taken almost entirely from the score of *Pagliacci*, and with this appealing music and the pathos of the film, one of the pleasantest memories of a real motion picture lingers around the celebration at the Capitol.

THE RIVOLI

The main musical attraction on last week's program at the Rivoli Theater was *Songs of Russia*, sung by the Pavlovsky Ukrainian Ensemble, assisted by the Kirilloff Balalaika Orchestra. This organization of artists, in colorful native costumes, sang a number of throbbing folk melodies, including the popular Volga Boatmen's Song which it harmonized exquisitely. The overture was Tschaikowsky's fourth symphony, the second and fourth movements, with Irvin Talbot and Emanuel Baer conducting. The only remaining feature, outside of the picture attractions, was a dance divertissement, *Badinage*, by Victor Herbert, interpreted charmingly by Lorelei Kandler, Zena Larina and Margaret Low.

The all-Russian setting was naturally constructed to display to advantage the weekly photoplay, in this instance a screen version of Doris Keene's legitimate success of three years ago, *The Czarina*. Unfortunately the producers saw fit to retitle the picture with the ten-thirty-forty cognomen of *Forbidden Paradise*. Regardless of its lurid name, however, it was a splendid success, both from the standpoint of interest and artistry. Pola Negri, that much discussed importation to American films, was the acknowledged star and did splendid work as the willful Empress, but to Adolphe Menjou the laurel wreath was awarded without hesitation and we hope to see him in many roles of similar character. A Pathé comedy and the Rivoli Pictorial completed the program.

THE RIALTO

Von Suppe's *Pique Dame* overture opened the Rialto program last week excellently played by the orchestra, under Willy Stahl's baton. Later—and a novel idea—the conductor, Hermann Sallesski, and Vladimir Seroida, played Drdla's *Souvenir* a splendid arrangement for three violins made by Mr. Stahl. The players were widely separated, one at the left end of the stage, one at the right, and Mr. Stahl in the center.

Riesenfeld's Classical Jazz featured Gershwin's *Somebody Loves Me*, and Marie Cavan, soprano, sang delightfully an aria from *Giocanda*. The feature picture was *Married Flirts*, starring Pauline Frederick. In addition there were

the usual educational and comedy films and the Rialto Magazine.

NOTES

The musical program at the Piccadilly for the Sunday concert was all-Beethoven. The orchestra is under the direction of Mischa Guterson. The feature picture last week was the *Siren of Seville*, starring Priscilla Dean. The atmosphere, music, theater and presentation were all Spanish, and one night during the week was especially celebrated as Spanish Night.

One of the musical numbers at the Hippodrome this week is the Siamese Orchestra. Musicians are supposed to take a great deal of interest in this queer organization, which refutes some of the most salient beliefs in music, for instance, melody with no method of harmony, etc.

Rudolph Valentino in *The Sainted Devil* is the feature at the Mark Strand Theater this week. The surrounding program is elaborate and many of the musical features are new, particularly a new song, which is the theme of the musical score, by Jacques Gruenberg, entitled *Remember Me*; also one entitled *The Valentino Tango*, which is used in the prologue.

The Capitol Singers appeared last week at Providence for the benefit of the Shriners Crippled Children's Hospital. Those who took part were Gladys Rice, Marjorie Harcum, Joseph Wetzel, Avo Bomberger, Pierre Harrower, Sneden Weir and William Robyn.

It is interesting to note that the stage production of *Great Music*, not cared for particularly by the press, but enthusiastically supported by those who did see it before it closed, has aroused the attention of several of the motion picture companies.

One of the greatest surprises was the reception of *Peter Pan* by the local press. Marilyn Miller has always been a great favorite and is certainly a perfectly adorable little actress, but many of our wise ones who no doubt never saw Maude Adams in the production of twenty-two years ago but have taken her as a standard in this country, have felt that Miss Miller was not always convincing in the title role. Others no doubt will declare that as far as the 1924 version goes it is as fine as can be made.

M. J.

BOSTON

(Continued from page 37)

seen the work of the master-teacher. When the Maine pupils of Isadore Braggiotti gave a recital, Monday evening at City Hall before a large number of the friends and relatives, there was a distinctive gathering of singers, because each one is a Maine person and their successes of Monday evening but reflected glory upon their teacher, Braggiotti. It was an evening replete with musical good things and a victory without, for the teacher. The material, much or little, molded by the instructor, gave in its entirety, an insight of the work which he is trying to do, and which he is accomplishing among Maine singers. It would be unseemly to select from the number of singers one or two or more and hail them as the highlights of the evening, because interested friends and interested relatives were there, coming from all over the State and elsewhere, to hear their friend or their relatives sing. Opinions would differ, considering all points. . . . Simple in harmony to the most difficult operatic selection embraced the program. And as the foremen on the leaflets explained, the pupils presented that evening had been selected from Braggiotti's Maine class for one or more reasons, in some cases all, of the following:



Photo by Cattani, Florence
ISADORE BRAGGIOTTI.

seniority, diligence or unusual native beauty of voice. One or two beginners appeared that those interested might observe the voice development at succeeding recitals. The period of study represented by the different voices varied from two months to three years, this longer period being interrupted by Braggiotti's unavoidable absences in Europe.

18TH CENTURY ORCHESTRA ANNOUNCES PROGRAM.

Doris Emerson, soprano, and Rodolfo Fornari, baritone, will be the soloists at the candlelight concert of the Eighteenth Century Symphony Orchestra, to be given in Jordan Hall, Wednesday evening, December 3. Both soloists will be heard in rare old melodies. For Miss Emerson have been chosen Dove Sono from Mozart's Figaro and Care Selve from Handel's Atalanta. Signor Fornari will be heard in two humorous arias from Galuppi's opera, Il Filosofo di Campagna.

Among the orchestral numbers of special interest are a suite by a German composer, Johann Neubauer, which is taken from a manuscript dated August 9, 1649, and the Number Two Concerto Grossso by Corelli. Both of these will be heard for the first time in Boston.

The orchestra will appear in the garb of the Eighteenth Century and play the entire program by natural candlelight. Raffaele Martino, the originator of the orchestra, will conduct.

TILLOTSON AT MT. HOLYOKE

Frederick Tillotson, pianist of this city, was heard at Mt. Holyoke College November 6, in the Chapin Auditorium. Mr. Tillotson played pieces from Debussy and Chopin. On

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MARK STRAND BROADWAY AT 47th STREET
(SECOND WEEK)

RUDOLPH VALENTINO in "A SAINTED DEVIL"

FAMOUS MARK STRAND PROGRAM
MARK STRAND SYMPHONY ORCHESTRA

the preceding day the pianist participated in a concert at the Impromptu Club, playing pieces from Mozart, Debussy and Medtner.

B. A. A. CONCERTS

The singers who, with Vannini's symphony ensemble, will give concerts this season in the gymnasium of the Boston Athletic Association, are (December 14) Rudolph Laubenthal, tenor; (January 18) Joan Ruth, coloratura soprano; (February 15) Phradie Wells, dramatic soprano; (March 15) Nannette Guilford, lyric soprano.

N. E. CONSERVATORY NOTES

Officers of the senior class of the New England Conservatory of Music, Boston, have been elected as follows: President, Gordon Joslin, of Beverly, first vice-president, Margaret Franks, Owingsboro, Ky.; second vice-president, Harold Coburn, Fitchburg; secretary, Cecile Forest, Fall River, treasurer, Ruthella Morse, Oxford, N. H.; members of the executive committee, Luke Gaskell, Pawtucket, R. I., and Isabel Gadbois, Manchester, N. H.

Mr. Joslin, who will appoint the board and the class day committee, and attend to other executive duties in connection with graduation next June, is a violin student and a member of the Conservatory Orchestra. He was graduated from the Beverly high school in 1921.

FLUTE PLAYERS' QUARTET OPENS SEASON

On Sunday afternoon, November 9, in the galleries of the Boston Art Club, the Flute Players' Club of this city initiated a new series of chamber concerts. The program included Franck's quintet for piano and strings, the sonata of Bach for two flutes and piano, and Bachmann's quartet for strings.

CHILDREN'S GRADUATION AT THE LONGY SCHOOL

The Longy School of Music held the children's graduation exercises, which were postponed from last spring, on Sunday afternoon, November 9, at the studio of Richard Platt, on Lime Street. The prizes for the last season's work were then awarded and the concert served as a competition for some of the members of the piano class (children). The winner was given four months of class work in piano (free of charge) under Mme. Miquelle. The program for the competition comprised one major and one minor scale, in parallel motion played each one up and down, three octaves at the rate of three notes to a metronome beat of 60; a gigue by Bach; and the last movement of Clementi's Sonatina, op. 36, No. 3.

J. C.

Reddick Always Has a Minute More

Few musicians are more multifarious in their interests and occupations than William Reddick. Besides his private studio work with piano and coaching pupils, he teaches two days a week in the Brooklyn Music School, where he has classes in harmony and counterpoint, and one day at the Master Institute of United Arts, Manhattan, where he also has large classes in the same subjects. In addition to all these he occasionally appears in public as accompanist for some well known artist and is also accompanist for the University Glee Club. Besides this he finds time to be organist and director of the choir of the Central Presbyterian Church and to play the organ there. A recent recital engagement was a joint appearance with John Barnes Wells, tenor, in the famous private green house of Pierre Dupont.

Roderick White Starts the Season

Roderick White, who has just returned from a busy summer season on the Pacific Coast, will commence his winter work at the end of the month with a tour of Michigan cities, playing in Muskegon, Olivette, Big Rapids and Cadillac. On December 5 he will play for the Mary Free Bed Concerts at Grand Rapids.

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METROPOLITAN OPERA

(Continued from page 21)

histrionically effective. The other members of the cast were Merle Alcock, Mardones, Reschigl, D'Angelo and Malatesta, with the new and deservedly popular Serafin, again wielding the baton.

LOHENGRIN, NOVEMBER 18

On Tuesday evening the Metropolitan Opera forces gave their second Brooklyn performance of the season at the Academy of Music. The opera was Lohengrin with a cast headed by Maria Jeritza. This superb artist with her personal charm, vocal and dramatic ability, presents the rare combination of the role of Elsa demands. It can be said of Jeritza that she brings to the part all that even Wagner could have demanded, and perhaps more, for it is questionable if in the early days of the dramatic Wagnerian artists even the master himself could have imagined a truly vocal rendition of his heroic parts.

The remainder of the cast was the one familiar to Metropolitan audiences in the past few seasons, with Whitehill and Matzenauer in the intriguing parts of Telramund and Ortrud, and Gustafson and Schlegel in the roles of King Henry and The Herald respectively. To say that Whitehill and Matzenauer contributed their usual artistry to the performance is sufficient. Mr. Gustafson displayed the dignity demanded of King Henry. The unmelodic, unvocal, and ungrateful part of the Herald was well taken care of by Mr. Schlegel. Laubenthal as the Knight of the Grail has kept pace with the up-to-date vocal and dramatic standard established by the Wagnerian exponents. The choruses throughout were given with an unusual fidelity to pitch and expression. Bamboschek conducted with authority and complete mastery of his forces and a deep understanding of the score.

BORIS GODUNOFF, NOVEMBER 19

On Wednesday evening the second performance of the season of Moussorgsky's opera, Boris Godunoff was heard at the Metropolitan, it being, incidentally, the best vehicle for the great Chaliapin's artistry. Boris, without Chaliapin's being on the stage, drags somewhat, even with the beautiful singing of Mario Chamlee and the amusing antics of Rothier in the Inn scene. That is to say, when the Russian basso appears in a performance, he not only makes it difficult for the other artists "to register," but he monopolizes the audience's interest. Raymond Delaunois and Ellen Dallys reappeared as the two children and Kathleen Howard as the nurse. Ina Bourskaya made her first appearance of the season as Marina, singing the role for the first time. She made a good impression. Papi conducted.

"AIDA" NOVEMBER 20

The special matinee of Aida, with the same cast as on the opening night, drew an unusually large audience. Mme. Rethberg in the title role, sang charmingly. Her beautiful voice aroused much enthusiasm and many curtain calls were necessary. Mme. Matzenauer, in her impersonation of Amneris, was accorded much applause. Martinelli, whose artistic performance of Radames is well known to opera goers, again sang and acted with fervor. Others in the cast were Louis D'Angelo, as the King; Jose Mardones, Ramfis; Giuseppe Danise, Amonasro; Giordano Paltrimeri, a messenger, and Phradie Wells, a priestess. The incidental dances arranged by Rosina Galli, and danced by Florence Rudolph and the corps de ballet, were some of the high lights of the performance. Tullio Serafin's conducting was indeed a delight and thoroughly enjoyed.

ROSENKAVALIER, NOVEMBER 20.

Maria Jeritza is one of those artists who are never satisfied with merely repeating a role. However good it may be—and Jeritza's Octavian in The Rosenkavalier has been delightful ever since she first did it here—she is ever seeking to introduce new bits of business which will make it still better. At its first performance of the present season, on Thursday evening, November 20, there were delightful touches of comedy that had never been there before, particularly in the third act, where some seemingly impromptu stage business and a clever exaggeration of the text brought loud peals of laughter from the audience. And what could be lovelier than the figure she makes in the second act! Her Octavian deserves to be called a masterpiece. It is one. Then there are two more splendid portraits in the Metropolitan cast, first Florence Easton's Hofmarschall. Aside from her exquisite singing of the part, she presents it in a warm, sympathetic way that illuminates it. The other is the splendid Baron Ochs of Paul Bender, who heroically resists the temptations to horse-play that the role offers, while giving it a truly comic tinge. Queena Mario was the Sophie. Naturally Miss Mario does not feel quite at home as the daughter of a Vienna nouveau-riche of the late eighteenth century, but she makes a charming figure and sings the difficult music with surety and effect. There were familiar figures in the rest of the cast—Schuetzendorf, an unintelligible Faninal; Kathleen Howard, a pretty and vigorous conspirator; Bada, a conspirator vigorous if not pretty; and a dozen

others in smaller roles, not to forget Ludwig Burgstaller, who is ludicrously comic as Ochs' first lackey.

The score is a delight, the orchestration gorgeous; and it would be still more of a delight if Arthur Bodanzky would develop flexible wrist and not conduct always with his elbow and shoulder. His reading lacks grace and warmth. He is frequently too fast—as in the scene of the Rose in the second act where the famous celesta figure, a sensational novelty in its day, has to be played so fast that it loses clarity; also occasionally too slow, as in some of the waltzes of the last act, which lose their "Wiener Schneld."

TALES OF HOFFMANN NOVEMBER 22.

The Tales of Hoffmann was reviewed at such length in this paper last week that this week it need only be said that, at the second performance, Merle Alcock was the self-sacrificing lady who stands behind the gauze and makes things unpleasant for poor Antonia. Also that Miguel Fleta, less anxious about his music in a role which was new to him at the first performance, made Hoffmann decidedly more of a focused character than at the premiere. Except for this, matters were much the same, to the delight of an audience that appeared thoroughly to enjoy the tuneful pages.

BIBLICAL AND HEBREW CHURCH ELEMENTS IN TODAY'S MUSIC

By Lazare Saminsky

[The appearance of some new works for voice and piano and piano solo, Hebrew melodies arranged or transcribed by the author of this article, just being issued by Carl Fischer, Inc., make this article particularly timely. In order to bring things to a focus quickly, the MUSICAL COURIER, in interviewing Lazare Saminsky, prepared in advance three questions of general interest, as follows:

What is behind the Hebrew music of today? Is there a genuine and valuable Hebrew folk music which forms the soil nourishing the Hebrew composer or the composer who writes on Hebrew subjects? Does the Hebrew race which created the Bible possess the adequate musical spirit which is apt to revive the Biblical elements in music? Mr. Saminsky's reply follows.—The Editor.]

In the days when I had the great privilege of studying with Rimsky-Korsakoff at the Petrograd Conservatory, a fellow pupil brought in a song based on an old Hebrew folksong. The reaction and consequences of this fact were amazing. Rimsky-Korsakoff, the great Russian aristocrat, who had not a drop of Hebrew blood in his veins and who belonged to a princely Lithuanian family, eight hundred years old, was deeply moved by the tune and by the work. He said to the pupil:

"Hebrew original folk music exists; it possesses beautiful melodic treasures which are waiting for a genius." These words of the great master evoked much enthusiasm in the young group of Rimsky-Korsakoff's Hebrew-Russian pupils. They immediately formed in Petrograd a special society for the study and cultivation of Hebrew folk songs.

The work of this society was tremendous in its energy and expansion. Through the medium of phonograph records, it collected thousands of those songs in Poland, Lithuania, Galicia, Georgia, Turkey, Palestine and other countries. During these special ethnographical expeditions they made rabbis, synagogal cantors and Jewish working men sing before the phonograph and thus recorded forever the finest specimens of Hebrew folk songs and old religious chants. The Hebrew folk song society in Petrograd published about two hundred of the best works of some twenty-five composers based on Hebrew tunes, etc. They proved to the world that there really exists such a thing as Hebrew folk music. The categoric statement of Rimsky-Korsakoff was no mere intuition of a great musician and man of true vision but a matter of fact. Such tunes as used in the Hebrew Melody by Achron, or the ages old Tisgadal (the prayer for the dead) or the Georgian Song of Songs are pearls of melody containing a distinct racial flavor, an unusual melodic design.

But it would be a mistake to think that old Hebrew music interested only Hebrew composers. There exist great masterpieces composed by non-Jewish composers and based on Hebrew tunes. Moussorgsky, while a brilliant young officer of the Imperial Guard, once passed by a Jewish-Russian townlet and heard a fine tune sung by a Jewish tailor, a "chassid" (sectarian). On this basis Moussorgsky created a beautiful cantata, Joshua, the son of Nun (The Fall of Jericho). It is touching that the tune is engraved on Moussorgsky's tombstone in Novodievitchi Church in Petrograd. Thus a Hebrew tune lives forever in a Russian Orthodox Christian Monastery. A beautiful and inspired song reconciled the fighting children of the same and the One Lord, a Jewish tailor and a Russian orthodox priest. The race which created the Bible lost contact with it neither spiritually nor musically.

The Hebrew congregations of today (particularly those of the Eastern countries) chant their Bible probably with the same cantillation as they did ages ago. Some of these Biblical chants are of rare beauty; outstanding among them

are those in use in the heroic Eastern branches of the Jewry, such as the Georgian and Jemmenite Hebrews, whose religious songs and poetry are preserved in their purity.

These Biblical songs which are slowly penetrating into the works of Hebrew composers will most assuredly become the foundation of a new musical culture of remarkable strength and color. The appearance of new and very fine bigger musical forms inspired by the Bible, such as the new operas by two outstanding Hebrew-Russian composers, The Youth of Abraham by Michael Gnessine, and The Burning Heavens by Moses Milner, together with the corresponding phenomena of the western world, the coming operas, Jezabel by Bloch and Jacob's Ladder by Schoenberg, are signs of reawakening of a great musical culture whose origin goes as far back as the songs of King David.

Haarlem Philharmonic Society Musicale

This season's first musicale of the Haarlem Philharmonic Society, Mrs. Everett Menzies Raynor, president, was held at the Waldorf-Astoria, November 20. The artists presenting the program were Jeanne Gordon, contralto, and Socrate Barozzi, violinist.

Miss Gordon began with a group containing *Les Larmes*, from Massenet's *Werther*; *Clair de Lune*, Szulc; *Less Filles de Cadix*, Delibes, and *Revien*, Hyde. She established a feeling of rapport between herself and her hearers at the outset and won a warm response for her artistic endeavors. Many who have admired her work at the Metropolitan Opera appreciated this opportunity to hear her as a recitalist. Besides having a rich contralto voice of good range and warm quality, her dramatic instinct makes her songs intensely real and interesting. She interprets with sincere and deep feeling and is thoroughly artistic. A second group included *The Looking Glass* (Walter Damrosch) and *Rantin', Rovin'*, Robin (Deems-Taylor), while in the last group were the lovely *By a Lonely Forest Pathway*, by Charles Griffes; *My Love Is a Muleteer*, Francesco de Nogero; *Bold, Unbiddable Child*, Charles Standford, and the *Seguidilla* and *Habanera* from Carmen.

Mr. Barozzi, the young Roumanian violinist who made a successful New York debut last season and repeated that success this year, held his hearers enthralled with his fascinating art. His numbers included *Gypsy Serenade*, Valdez; *Havanaise*, Saint-Saëns; *Molly On the Shore*, Percy Grainger; *Slavonic Dance*, Dvorak; *Pale Moon*, Logan; *Praeludium* and *Allegro*, Pugnani-Kreisler. He has a sure, facile technic, a mellow, smooth tone and an abundance of temperament. Both of the soloists were heartily applauded and recalled for encores. The accompanists were Stuart Ross and Bernard Wagenaar. An audience filling the main floor of the large ballroom and all the boxes was enthusiastic over this opening recital.

Mr. and Mrs. Bloch to Play

Alexander Bloch and Mrs. Bloch have been engaged for the chamber music concert series at the Greenwich Village Theater, New York. Mrs. Bloch has been appointed head of the piano department of the School of Musical Art in Crestwood, N. Y.

Laura Stroud in New York Debut

Laura Stroud, a young Wisconsin pianist who has played in Germany, will make her New York debut on Wednesday evening, December 10, at Aeolian Hall.

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CHICAGO OPERA

(Continued from page 34)

tion must be made of the superb manner in which he sang II Balen.

Pietro Cimini, one of the most dependable conductors of the company, directed the performance with that security expected from a man who knows his business and Cimini's knowledge of opera scores is profound.

LUCIA, NOVEMBER 20

Lucia was repeated for the farewell performance this season of Toti Dal Monte, who will be back here next season, if all that is said be true. That she has been approached, is certain; that she has accepted the contract, seems as yet problematic. She scored another huge success and now goes on to the Metropolitan.

MADAME BUTTERFLY, NOVEMBER 22 (MATINEE)

The first performance of Butterfly with Edith Mason making her first appearance this season cannot be dismissed with a few lines. It needs an extensive review, as this American soprano, one of the bright lights in the roster of the Chicago Civic Opera Company deserves having her work analyzed and not dismissed with the superlative "excellent." Likewise, the singing and acting of that delightful

American tenor, Charles Hackett, now here in the role of Pinkerton, calls for a long review, to say nothing of the Consul of Rimini, the Suzuki of Perini and the conducting of Polacco. For all those reasons an extensive review will be published in these columns after the first repetition.

LA BOHEME, NOVEMBER 22 (EVENING)

La Boheme was repeated with the same cast heard previously.

RENE DEVRIES.

Rhys Morgan Heard in Pittsburgh

Pittsburgh, Pa., November 17.—Rhys Morgan, Welsh tenor, gave recently in Carnegie Music Hall his second Pittsburgh recital under the auspices of the Woman's Welsh Club, before an audience that might have been termed "purely Welsh." It was in all a recital of excellent proportions. The singer disclosed a voice of pleasing quality, especially fine in the upper register. The program was a miscellaneous one, comprising Welsh, American, English and German compositions. Two numbers were given readings particularly impressive, the Handel recitative and aria, Sound an Alarm, from Judas Maccabaeus, and the Massenet Ouvre Tes Yeux Bleus, the latter beautifully interpreted. Mr. Morgan displayed quality in his singing and intelligent conception. An old Welsh composition, Dacu Ngharias'i, was enthusiastically received.

Mrs. Morgan has a tenor voice that ranks with any Pittsburgh has heard in some time. There is distinction to his singing that makes his recital decidedly interesting material. The singer was unusually gracious, singing encore upon encore, enthusiastically demanded by the appreciative audience.

Stewart Wille, at the piano, afforded capable accompaniments, finely shaded and never intruding.

B. McM.

Emily S. Ware Dead

Harriet Ware's mother, Emily Sperry Ware, died on November 12 at the Colonial country home of her daughter, Lambkin Farm, Terrill Road, Plainfield, N. J., following a period of declining health. Following the funeral, Rev. Dwight Wylie of Central Presbyterian church (New York) officiating, the interment occurred at Hempstead, L. I. Harriet Ware is her only child, and has attained place as a leading American composer, inheriting talent from this very musical mother, who also wrote for literary publications. She was a first cousin of the noted writer, Lyman Beecher Sperry, a devout Christian, and wrote much on the Fundamentalist side of the religious controversy.

Federation Officers in New York

Mrs. John F. Lyons, president of the National Federation of Music Clubs, is spending the current week in New York on Federation business, following the annual session of the board of directors held last week in Pittsburgh, an account of which appears in another column. Also in New York are Mrs. Helen Harrison Mills, publicity director for the Federation and editor of the Federation Bulletin, and Mrs. William John Hall, head of the Junior Club department.

N. Y. School of Music and Arts Concert

Some idea of the activity of the New York School of Music and Arts, Ralfe Leech Stern, president, may be gleaned from the fact that on November 6 the 51st concert was given before an audience which packed the handsome salons, sat on the stairs, and stood in the rear. This shows public interest in the school's doings, and well may this be so, for there is much of general concern going on there. Piano, vocal and violin students presented a program of twenty-four numbers, which was well performed, showing varying degrees of talent, but all under serious cultivation.

Mary and Victoria Regalbuto began the program with Salut a Pest (two pianos), playing with brilliant touch. Mary Regalbuto later played a movement of a Mendelssohn concerto, accompanied by her sister, in virtuoso fashion; they also closed the concert with a Festival March, composed by their teacher, Prof. Riesberg, and aroused special interest in playing from memory; Victoria Regalbuto contributed Weber's Rondo Brillant as a solo number. Leoma Paul, who has a beautiful voice, sang songs by Lynes, Gilberte and Phillips, and was warmly applauded. Philip Carter's improvement as violinist is marked, and he played Do You Remember, and The Hidden Reef, by his teacher, Paul Stoeling, with ability. Gladys Birkiree sings with warmth, and her aria (Roberto), as well as songs by Watts, were all well done. Gladys Hill played accurately a Chopin polonaise, and the charming Richter sisters sang the Norma duet prettily. Fern Richter sang Lorraine with expression, and Lona Richter Wessels the Mad Scene (Lucia), showing a coloratura voice of range and promise. Anna Roesch played the Rondo Capriccioso well, and the sweet voice and personality of Lillian Allen made effect in The Nightingale. Marguerite Hitch always sings delightfully, as exemplified in songs by Woodford-Findern and Densmore. Helen Mahaupt plays the violin remarkably well, and Marjorie Clark and Harriet Garlinger united in excellent playing of a Mozart duet-sonata. Doris Wetmore's sympathetic voice was heard in songs by Grieg and Speaks, and Mary Beverstock played a Bach prelude and fugue (C sharp minor) with accuracy and good taste. Emily Dabney's singing of songs by Browne and Curran showed musical temperament, and Grace Stern and Zoe O'Neill united in playing Lysberg's La Baladine with brilliancy. Truly expressive is the voice of Mildred Eyerman, contralto (singing A Spirit Flower), and James Ross (violinist) played the Gypsy Airs with skill.

The twenty-four numbers of the program consumed two hours in performance, and interested the throng of listeners to the end for they heard a variety of music well performed, all reflecting credit on the instructors at this busy institution.

Mischa-Leon's Second New York Recital

Mischa-Leon's second song recital in New York is scheduled for Friday evening, December 4, at Aeolian Hall. English, French, Spanish, German and Scandinavian songs make up the program, for which Walter Golde will be at the piano.

Patton to Sing in Boston

Fred Patton will be soloist with the Boston Handel and Haydn Society in Hora Novissima.

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